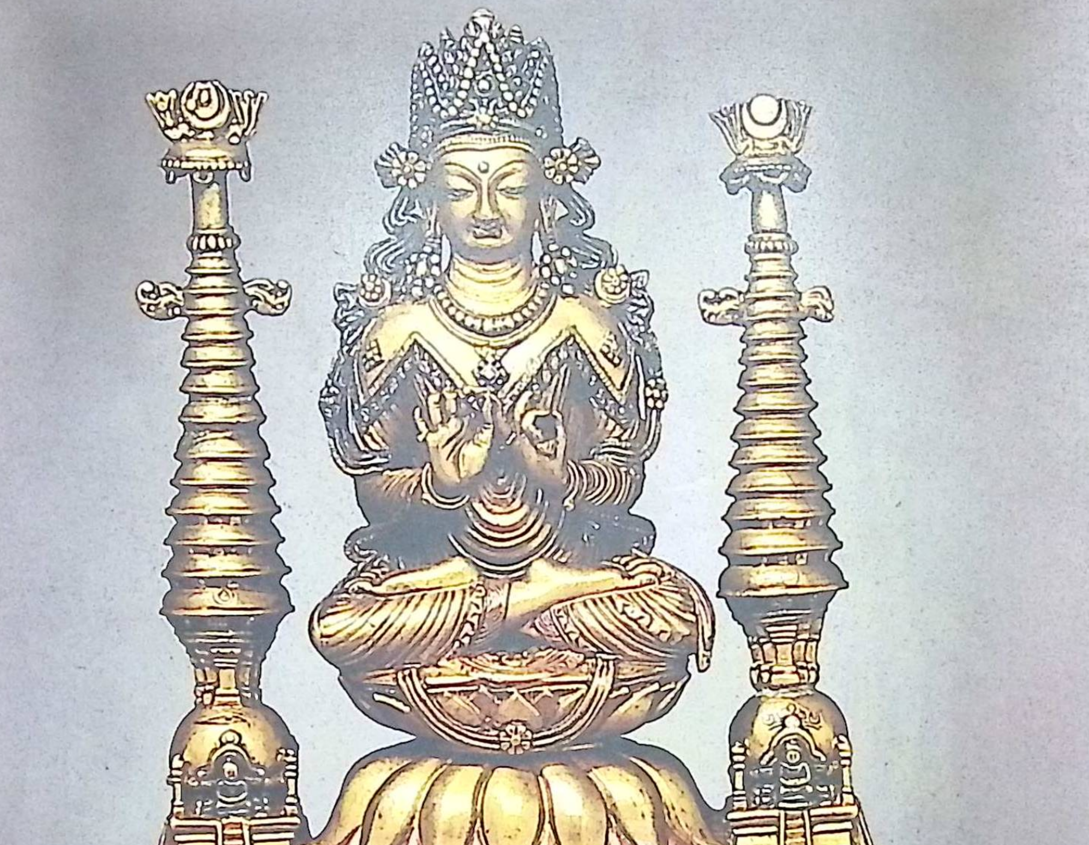
Quest *of* Buddhist Paradigms

IN NEPAL, TIBET, MONGOLIA, CHINA AND JAPAN



Lokesh Chandra

30- Sricakra was used by princes to strengthen their kingdom
Gyantse stupa.
thousand epithets means ~~omp~~ omnipresent; omnipotent and
omniscience
31- Senge Namgyal of Ladakh built Hemis Gompa

QUEST OF BUDDHIST PARADIGMS

ŚATA-PIṬAKA SERIES

INDO-ASIAN LITERATURES

Volume 663

Reproduced in original scripts and languages
Translated, annotated and critically evaluated by
specialists of the East and the West

Founded by
Prof. RAGHUVIRA *M.A., Ph.D., D.Litt. et Phil.*
Continued by his son
Prof. LOKESH CHANDRA

आचार्य—रघुवीर—समुपक्रान्तं

जम्बुद्वीप-राष्ट्राणां
(भारत-नेपाल-गान्धार-शूलिक-तुरुष्क-पारस-ताजक-भोट-चीन-मोंगोल-मञ्जु-
उदयवर्ष-सिंहल-सुवर्णभू-श्याम-कम्बुज-चम्पा-द्वीपान्तरादीनां)

एकैकेषां समस्रोतसां संस्कृति—साहित्य—समुच्चय—
सरितां सागरभूतं

शतपिटकम्

QUEST OF BUDDHIST PARADIGMS

(in Nepal, Tibet, Mongolia, China and Japan)

LOKESH CHANDRA

INTERNATIONAL ACADEMY OF INDIAN CULTURE
and ADITYA PRAKASHAN, NEW DELHI

© Lokesh Chandra
First published 2020

ISBN 978-81-945387-3-8

Published by Aditya Prakashan, 2/18 Ansari Road, New Delhi – 110 002.

Email: contact@adityaprakashan.com
Website: www.adityaprakashan.com

Printed at Thomson Press (India) Ltd.

CONTENTS

Preface 7

1. India and Nepal 11
2. Tibetan Studies 25
3. The Charisma of Tibet 72
4. India and Mongolia 104
5. India and China 165
6. India and Japan 183

Index 215

PREFACE

This volume is a fragment of the journey of my father Prof. RaghuVira, myself, our colleagues and disciples to find the 'word' from the long-forgotten that rises up in us as the meaning of life and the realization of the intangible. The tradition of the spiritualized word and its power as a symbol may be experienced in a moving poem of Rainer Maria Rilke:

Wo sich langsam aus dem Schon-Vergessen,
Einst Erfahrenes sich uns entgegenhebt,
Rein gemeistert, milde, unermessen
Und im Unantastbaren erlebt:

Dort beginnt das Wort, wie wir es meinen,
Seine Geltung übertrifft uns still—
Denn der Geist, der uns vereinsamt, will
Völlig sicher sein, uns zu vereinen.

In the translation of Lama Anagarika Govinda:
Where slowly from the long-forgotten,
Past experience rises up in us,
Perfectly mastered, mild and beyond measure,
And realized in the intangible:
There begins the word, as we conceive it,
And its meaning quietly surpasses us—
For the mind that makes us lonely, wants
To be sure that we shall be united.

The seer and poet, the singer and saint have been the deep stream of life in various lands sharing the eternity of Dharma with India. From the snowy north of Buryatia and Mongolia, to Nepal and Tibet in the lap of the Himalayas, and going up to East Asia there is an **interwovenness of culture with India**. It is a thread that weaves its way through the fabric of history and of individual lives to our day. In the words of Milarepa the great cotton-clad yogi of Tibet the radiant rays of Dharma and the glory of Life open wide the petals of the lotus of the heart.

The volume begins with Nepal the abode of Paśupati Śiva whence Prof. RaghuVira got the photostats of an 11th century manuscript of the Rāmāyaṇa. In 1961 he went to Kathmandu to discuss his new concept of microplanning. Father got the Tibetan Aṣṭasāhasrikā with its rich pantheon from Kathmandu. On my first visit, I was overwhelmed to see history alive on the waysides, in homes, in magnificent monasteries, and Sanskrit manuscripts of Buddhist texts translated into Chinese, Tibetan and Mongolian. Saw the rising of the Sun on Sagarmāthā or Mt. Everest: the Gāyatrī hymn *dans l'avion*. Filmed the Sarvatathāgata-tattva-saṅgraha, a root tantra for Shingon in Japan, its gracious icons in Alchi (Ladakh), and its architectonic grandeur in the Borobodur.

The second chapter on Tibetan studies narrates our efforts for collaboration with Prof. Joh Nobel to commence the edition of the Tibetan Kanjur beginning with the Vinayavastu. A Śiva-liṅga in the Vatican is a remnant of pagan Europe. The missing years of Jesus in Hemis is a joke, as Hemis was founded in the 17th century (p.29). Two whopping large charts (30 × 40 inches) of the Three Hundred Icons of Narthang were in constant demand and created a vibrant interest in Tibetan iconography. The Collected Works of Bu.ston in 28 volumes were presented to institutions where Tibetan studies were being carried out. Blomeyer had developed a unique **aurameter** for gauging the relation of mantras to Lamaist images (p.36). I have cited a sampling of his observations, though I have around 2000 pages of them. The Prague collection of Derge prints has 5615 titles which could be catalogued by Prof. Joseph Kolmaš after my long diplomatic negotiations with the Embassy of Czechoslovakia as a Member of Parliament. A Chinese journal was published from Oct 1946 to Jan 1949 on Tibetan art, culture and life for a quick solution of the **marginal territories of China** (p.42), i.e. Tibet. The Sven Hedin collection in Stockholm has a valuable collection of popular **Chinese Buddhist prints** collected in the beginning of the 20th century. One illustrating the 33 places of pilgrimage sacred to Amitābha has been illustrated on p.50. Symposia on Kőrösi Csoma as a National Hero and as the founder of Tibetan studies kept Classical studies alive in Hungary during the communist period. Hungary's love of language fascinated me: *la langue c'est la nation* 'the language is the nation'. Prof. A.W. Macdonald wrote to me a real account of the genocide of Tibetan culture: **Tibet is sad**. His letter is of historic importance (p.62). Prof. Siegbert Hummel had to work at a druggist to earn his living and he had no time for research. What a destiny of his phenomenal work on Tibetan iconography (p.68).

The third chapter continues my association with Tibetological studies across the globe, and presentations of the Narthang and Urga editions of the Kanjur to institutions to keep the learning of the Land of Snows alive. Venerable Pewar Tulku came to see me. He had saved the Derge monastery and printeries by surrounding them with seven rows deep encirclements by young devotees, both male and female, at the cost of his own life. In the 1970s I had met a young Buryat Badma Narmaev who was studying Tibetan at the Leningrad University (he would have been shot if he had done so in his homeland of Buryatia). He wrote to me after thirty years (Feb 1999) to send five students to study in a Tibetan monastery. Made me sad that no funds could be raised.

The fourth chapter narrates our Mongolian studies. It begins with the bubbling enthusiasm of Prof. W. Heissig to promote Mongolian studies at the University of Bonn, like my father

Prof. RaghuVira who was the doyen of mongolists across the world and even in Mongolia where Classical culture was a victim of ideology. Prof. Heissig said that **Emperor Ch'ien-lung** of China had **studied Sanskrit** himself and had invited four pandits from India to take part in the revision of dhāraṇīs in the Chinese Tripiṭaka and Tibetan Kanjur (p.105). My first visit to Mongolia in 1957 was enriched by extensive dialogues with Prof. Rinchen about Sanskrit names of the Mongols, the entrancing sculptures of Undur Gegen Zanabazar, and cultural genocide. I filmed the karchags of the collected works of Tibetan and Mongolian savants in the library of the Gandan monastery and the State Library. Visit to the Erdenidzu monastery was a requiem with 500 small temples and stupas turned to rubble. From Mongolia went to London to meet the only British mongolist Dr. Charles R. Bawden (p.125). Prof. Bira visited Delhi in a delegation of the Parliament of Mongolia in Nov 1969 and was overwhelmed in joy with Mongolian studies at the Academy. Strange requests would pour in from time to time. I have narrated only one from Prof. Friedrich Weller, Leipzig: what are Mongolian words for poet and poem? (p.135). Prof. Sinasi Tekin wanted the Mongolian translation of the Suvarṇabhāsottama-sutra to study its Old Turkish commentary (p.144). With communism gone, cultural rejuvenation began in Mongolia. Prof. Rinchen emerged as a national hero. The Embassy of Mongolia wanted all his letters, photographs, typewriter in Mongolian script and other articles for transmission to Ulaanbaatar. The presentation ceremony was held on 5 April 1991. The deadly letters of Prof. Rinchen did not pass the censors as Prof. RaghuVira was a Member of Parliament and the Soviets valued India's support.

The fifth chapter on China commences with my wife Dr. Sharada Rani. She was fascinated by Chinese ideograms as soon as she came to her new home as a young bride in 1952. A letter of the iconic sinologist B. Karlgren appears on p.164. Van Gulik's observations on Prof. RaghuVira's *Chinese Poems and Pictures on Ahiṁsā* remind us that the great poets of the T'ang period were fascinated by ahiṁsā (p.168). Chinese intellectuals awaited the return of the glories of Buddhism as early as 1982 (p.173). Studies on Tun-huang, the evolution of Avalokiteśvara, or the Sanskrit-Chinese lexicon of Li-yen, provided new Indian perceptions based on original Sanskrit texts. Prof. Rhi of the Dongguk University, Seoul used my theogony of Avalokiteśvara in his post-graduate class (p.175).

The sixth chapter on Japan is nostalgic memories of Prof. Suenaga who translated the Mahābhārata into Japanese and of Chikyo Yamamoto who got his dedication to Buddhist art from his Guru Prof. RaghuVira and his last work was a mega-volume on the Buddhist art of India. Prof. Hajime Nakamura arranged an interview with me on 'The Heart of India and the Heart of Japan' (pp.185–190). He willed that his ashes be flown in the sacred river Gaṅgā. Japan has around a thousand Sanskrit manuscripts preserved in monasteries. In Sep 1970 I reproduced 60 of them from the Kokiji monastery (p.191). Prof. Roy Andrew Miller was interested in my new interpretation of the sequence of the *kana* alphabet as reflecting the Tamil script with the surd and nasal (*ta* and *na*) from the pentad (*ta tha da dha na*) of other Indian scripts. Japan is the only country to have preserved Sanskrit music, whose notation has been found on a document of the 8th century (p.200). Siddham calligraphy is a glimpse of our being and unique to Japan (p.211). To end with Bashō:

And here among these stones
The shadow of a dream.

Lokesh Chandra

1. INDIA AND NEPAL

In *1937* Prof. RaghuVira was busy collecting manuscripts of the **Rāmāyaṇa** for his critical edition. The oldest manuscript was in Nepal dated Saṁvat 1076. His Majesty's Government of Nepal had its 1420 photostats prepared in Calcutta and presented them to the Academy. In 1940 he wrote to H.E. Kesar Shamsher Bahadur Rana along with a poem. The correspondence was lost in the Partition but the poem survived and is reproduced below.

NEPAL
In the lap of the Gods
Under the shelter of the mighty Himalayas
Sturdy and strong
In the abode of Śiva
There is the cosy kingdom of Nepal.

Fearless and undaunted
She carries the flame of Kshatriya traditions
The string of an unbroken chain of chivalry
As brave as the tigers of the Tarai
As tough as the rhinos of the Tarai
As majestic as the *hathis* of the Tarai
A tower of strength.

Nepal, the birth-giver of Buddha,
Who is the lord of the souls of half the globe for the last twentyfive centuries.
Still the hoariest repository of India's ancient lore
Preserving with loving care our most precious documents,
    the manuscripts, written centuries ago,
    the oldest, even a millenium ago.
Where else can we find them?

The only Hindu Kingdom,
The Defender of the Faith.
Why should not every Hindu know Nepal,
    know her better, know what she stands for.
The free Nepal, the freedom-loving Nepal.

Men complain of remoteness, mystery and seclusion.
Nepal, the maker of no news.
She just goes on, silently, unruffled, on her appointed course.
She does her duty without noise, without ado.
She deputes the flower of her youth to be our protective arm,
And her sons serve uniquely and nobly,
We shall, and we can, never repay them.

Our devotion and faith to you,
Snug little Nepal,
The repository of Śakti.
With benevolence and grace you look below on us,
And we up to you in all our helplessness, admiration and expectation.

Embassy. On *26 Jan 1950* India became a sovereign republic and Nepal was one of the earliest embassies in Delhi. The *Time* of *27 Feb 1950* gave a colourful reporting: India's Prime Minister Jawaharlal Nehru does not mind Communists in China or maybe even in Indo-China. But Communists just across the northeast frontier in Nepal—never! Last week Nehru's Foreign Ministry proclaimed, no doubt for the ears of any Chinese Reds who might be infiltrating through Tibet to Nepal: "A threat to Nepal is a threat to India herself."

While New Delhi spoke, Nepal's Prime Minister Maharaja Mohun Shamsher Jang Bahadur Rana, 64, a devout feudalist, was journeying from the little Himalayan kingdom (6,000,000 pop; 54,000 sq mi) to republican India. It took him 15 days by foot, horseback and palanquin over wind-swept ranges to reach an Indian railhead. A special train bore him on to New Delhi, where Nehru waited. In black cap and brown leather *churidar*, Rana stepped down on to a red carpet. He put his right foot first, to insure an auspicious beginning and end for his visit. Nehru welcomed him with the traditional Indian gesture of clasped hands. Twenty-one guns boomed a salute.

A week-long round of mutual expressions of good will followed the pageantry of welcome. The betrothal of Rana's granddaughter to the Kashmiri prince was announced. Before going home, the guest of honor received a diamond-studded sword from India's Defence Minister Sardar Baldev Singh—an earnest of more up-to-date military aid to come.

First visit. Me and my wife Dr. Sharada Rani went to Nepal (*29 Sep–8 Oct 1959*) to see the **monuments**, inscriptions, living temples and to arrange for the copies of unpublished Buddhist texts. Met the Mongolian incarnate Gurudeva Lama in his monastery Ghadeng Chyophil Ling at Kathmandu. Saw a lamaist Mgon.khaṅ of ferocious deities for the first time. Met the Newar Bhikṣu Sumatishila of Shri Sumati Maitri Mahavihar at Svayambhu Manjushree. He loaned 21 woodprints of Derge illustrating the 16 Arhats, various deities and maṇḍalas. Dr. Purna Harsha

Bajracharya was very helpful and he found a scribe to transcribe the Bhadrakalpāvadāna into Devanagari. Somehow, the manuscript was not copied. He was to translate the history of Buddhist temples in Nepal written by his father in Newari. All around in Kathmandu were temples, inscriptions, manuscripts as if we were in classical ages.

The visit was exhilerating with its ubiquitous temples, inscriptions in the homes, ancient manuscripts in the shops. Everywhere I felt the sublime of centuries filling the mind with infinity. The cold metal statues convey the warmth of the earth and the wind. The sound waves emanating from the bells of temples opened up my whole being to the beauty of the idyllic setting as an offering to the Divine. Heard the unstruck song of harmony of the human and divine that transcends the spiritual. Saw the grandest monuments of visions of the pure and enlightened world of Dharma, the tangible reality of stone and metal translating the intangible abstraction into form. It reminded me of the other-worldly aesthetics of the Gupta sculpture in India. The city of Kathmandu represents the sophisticated and spectacular creativity of man as a portion of sacred space.

Saw some of the four feet exquisite sculptures of the 108 Lokeśvaras (not Avalokiteśvara) at the Machandar Vahal. Most of the sculptures had gone for 'restoration' a polite expression for the evil dragon of greed: get away from the monastery and join the hand of the fair princess of the market. Visited the Dgaḥ.ldan.chos.ḥphel.gliṅ of Gurudeva Lama. The Naradevi Vahal had beautiful murals in line and was in fast decay. The museum was an overflowing treasure-house. My papers have lost the scribblings as they were in pencil and in a cycle of sixty years they had to vanish. A faint glimmer of mask is called *mukundā* in Nepali remains. Kathmandu is situated between Vagmati and Vishnumati rivers and reminds of the sages who carried the water-vessel, the special characteristic of Brahmā.

Went to the Sumatiśāsana-Vihara of Tibetan Buddhism. Its abbot Blo.bzaṅ.tshul.khrims loaned me Derge prints of several deities which I used to reproduce as New Year's greetings.

Saw line-drawings on the walls of Taleju Bhavani.

The Bir Library has 18,000 Sanskrit manuscripts, estampages of inscriptions, Tibetan and Chinese xylographs. Saw a complete set of the Rin.chen.gter.mdzod. Concertina manuscripts are a Nepalese speciality and are called *ṭhyāsaphu* ठ्यासफु in Newari (*ṭhyā* 'collected together' + *saphu* 'book'). The Chief Librarian Buddhisagara Parosjūli translated it एकीकृतं पुस्तकम्.

Venerable Gurudeva Lama showed me the traditional Tibetan textbooks of philosophy called *yig.cha* of the Gomang Monastery in the older version of Guru Chonjuṅ and the new version of Ḥjam.dbyaṅs.bzhad.pa.

Microplanning. Prof. RaghuVira wrote to H.M. the King of Nepal on *1 Feb 1961*: I learn from newspapers that Your Majesty is keenly anxious to better the living standards of your brave and virile people. The way to do so lies through planning.

I have mysef made a thorough study of planning as carried out in communist and non-communist countries in Asia and Europe. Since the beginning of 1955 I have made extensive tours of planned economies in China, Mongolia, Russia, Rumania, Czechoslovakia, Poland and Eastern Germany. I have noted their achievements. I have also toured intensively in countries which were shattered by war and those whose economies have been depleted and ruined by the loss of colonies, and still within a short period of a dozen years they have regained vitality and achieved what have been called miracles. And all this without state planning.

Keeping in view the achievements of planned and unplanned economies I have taken a close view of India's plans. I have also read whatever was available to me of planning in Nepal. Much has been gained and I am sure, that with Your Majesty's personal attention the gains would be greater.

But with all the achievements there are serious shortcomings in all State plans that have been launched so far, either in Asia or in Europe. For example, in India while astronomical sums have been spent in various projects, the gain to the individual, the gain to the general mass which forms seventy percent of the population, is in driblets.

How the masses be lifted up to the international norm of civilized existence, has been the subject of my studies and deliberations. I am sending herewith a booklet which Your Majesty could read through in two hours time. It is called 'Microplanning' or planning for the individual, which means the integration of national plans with the plan of individual's upliftment. It is an idea which must be taken up. The masses may no longer be ignored.

Planning is a complicated affair, and it would not be possible to explain myself in the restricted space afforded by a letter.

I would be happy to come and meet Your Majesty as soon as it would be convenient. Microplanning is the only way of lifting the life of a nation to new heights through sustained endeavour in which everybody participates.

Prof. RaghuVira wrote to Rishikesh Shah of the Planning Commission of Nepal and to the Ambassador of Nepal in New Delhi about his microplanning. Prof. Gokul Chand presented a copy of Microplanning to the Finance Minister and he admired the concept. Prof. RaghuVira went to Nepal on *5 July 1962*. Met minister Upadhyay on *6 July* who was wise, intelligent, polite and a friend of India. When he went to China, they showed him five women parachuting down on tricycles with a small light tank. These are used for mountain warfare. The Chinese offered to manufacture the boundary pillars for the northern frontiers of Nepal. There are no military posts from the north to Kathmandu. It is an open frontier and wrought with high risks. Mr. Upadhyay promised to give the pictures of the Chinese tricycle-borne women as well as the maps of the boundary roads.

The Home Minister repeated the recommendations of the Wood Commission that English and Nepali be the media of instruction and there is no need of Sanskrit. Those who know say that we do not know Hindi. Met Field Marshal Kesar Shamsher who said that Mount Everest is Sagarmāthā and not Sāgar-māthā. The Indian Ambassador Dayal said that the Nepalese army comprises of about 7000 men and it is not easy to defend the borders. The rich people of Nepal invest in India and not in Nepal. They go to Patna and other cities in India. They have no links with Tibet. Bhutan has joined the Colombo Plan and their representative will go to Australia for its meeting. Thus Bhutan will become a full-fledged sovereign state with international diplomatic relations. Prof. RaghuVira paid homage at Pashupati Nath where sixteen Vedic pandits were reciting the Rudrāṣṭādhyāyī. In mountainous areas only Sanskrit is taught.

8 July 1962. Prof. RaghuVira visited the temple of Śrī Vidyādharī goddess where terracotta images were affixed on the outside of the temple-walls. It was a marvellous sight. Went to the Hiraṇyavarṇa monastery constructed with bricks as in Srilanka. Tiny bells hanging from the eaves of the roofs reminded of China and Mongolia. These must have gone there from Nepal. Exquisite woodwork gave the vihāra a unique and intricate grace. Maṇḍalas and temples embossed in copper were on sale. Saw Tibetan refugees in Patan engaged in woollen weaves. In Nepal people worship both Śiva and Buddha without any discord, as in Bali. Saw a manuscript of the Mahākāla-saṁhitā in the Bir Library. It was written on thick paper, on one side only, 27×12 inches, as a concertina (*ṭhyāsaphu*) book. The paper was imbued with yellow orpiment and covered in tiger skin. Insects do not attack flexible Nepalese palmleaves, while the palmleaves from Mithila are rough and subject to insect infestation. Met communists of two hues, those in favour of the King and others opposed to him.

9 July 1962. Prof. RaghuVira met Dr. Tulsi Giri who said that was in charge of four branches (*śākhā*) of the RSS in Kolkata. Our farmers go near the Indian border to sell rice at Rs.10–12 per maund. They buy kerosene oil, sugar and textiles which are becoming more expensive every day. If we sell the rice in Tibet it will fetch Rs.50 per maund. India compelled us to accept Chinese occupation of Tibet for two years. When we accepted it, Chinese pressurized us. When we approached India she said solve the boundary conflict yourself. An India which could not take its 12,000 miles from China, how can it protect us. The Indian Ambassador Bhagwan Sahai was a gentle person, but he went too far and was instrumental in cabinet formation. Mr. Dayal is an ICS, has no contact with the people, and Nehru accepts whatever he writes. The bureaucracy plays a major role in India, but not in Nepal. What Dr. Tulsi Giri spoke to Nehru in confidence he dictated the conversation to his steno, which is incorrect. Nehru was to come to Bhutan to inaugurate the road. Bhutan requested civil engineers for its construction. India said that we do not have civil engineers and we will send military engineers. Bhutan refused. Bhutan has gone to Colombo, and will shortly go to the United Nations. We are a land-locked country. We direly need access to the sea, but we do not get wagons. Our students who go abroad for study do not get their baggage for an year. We said: we will have only the Indian Embassy in Kathmandu (not that of Pakistan) and you fullfil our requirements. It was not accepted. Before going to China we asked, and India said: go. If they had said no, we might not have gone. We requested the Ambassador of India to sit down and discuss the defence of both the countries. The ambassador said: we do not believe in military blocks. Our army had helped in Hyderabad and India reciprocated help twice. India should prevent its citizens to attack our villagers. Our King went to Delhi and asked what do you want from us. No response. We are an independent country, we will make roads and will not go for parliamentary democracy. American experts say that our people are not educated. Education is the prime need. Only then development can take place. Statistics have to be collected to start any project. Prof. RaghuVira said that his microplanning involves the local people who will be learning and working. Sanskrit pandits in the villages will inspire the villagers to train and educate themselves for upliftment. Dr. Tulsi Giri said: I am in full agreement with your microplanning.

Prof. RaghuVira went to meet Madhusudan the private secretary to the King. The street tap bore the inscription *Vīradhārā*. The entrances of residences have Hindu or Buddhist deities like Gaṇeśa, Śiva, Viṣṇu, Brahmā. Taxis bear the number with भाड़ा prefixed to it.

Met Prof. Gokul Chand: The American expert Wood introduced a comprehensive education policy which is being implemented with full force. Sanskrit has been eliminated. Now, it is not compulsory in the matriculation examination. Pandits who used to live by tuitions have nothing to do. MA Sanskrit has also been stopped. Sanskrit is taught only in one college. Its principal is a Christian and efforts are on to stop its teaching. The elimination of Sanskrit is the first step to crush Hinduism in Nepal. Bharat Shamsher Rana and other Ranas are opposed to India and they are antagonising the King against India in collusion with the Anglo-American proteges. Prof. Gokul Chand was unhappy that Bharat Shamsher Rana was in touch with China and Pakistan. American dollars and British brains were trying to play their role. The Crown Prince was studying in London. The Newars were misguided as Mongols and as such closer to China. Dr. Indu Shekhar said that I distribute a thousand rupees everyday to authors to write books in Nepali. Prof. RaghuVira met Stella Kramrisch at a dinner in the house of Purna Harsha. The *khīr* had too much of rice as in Ulaanbaatar, Mongolia. There was lack of affection and fraternal feelings between India and Nepal.

10 July 1962. The name Śākya is common in Nepal. Met Gurudeva Lama. He presented a xylograph of the Aṣṭasāhasrikā printed at the Shoparkhang printery below the Potala. It has a rich pantheon of transmission lineages of various Tantras as well as other deities. It has been reproduced in my *Buddhist Iconography* (1991: introduction p.44, nos.1082–2203).

Prof. RaghuVira met Ḥrishikesh Sharma, Minister of Foreign Affairs, who said: "Nepal has always been with India and will remain with India. He had arranged the meeting of Nehru and the King. Our soldiers are in the Indian army, not in the Chinese. I have been trying to get your English-Hindi Dictionary for the last three years. I took away your Dictionary from Narapratap Thapa. Used the copy of the King. Today you have given it to me. This is your eternal work."

Prof. RaghuVira met Ramachandra Jang Thapa, Director-General of the Archaeological Department. He said that there is only one Hindu King. He is the symbol of Sanskrit literature and history.

Met the Chiniya Lama who was highly impressed by the volumes of our *New Tibeto-Mongol Pantheon*. In *1958* a siddha was asked: how can Tibet be protected from China? He wrote the answer for being handed over to H.H. the Dalai Lama. The Guru of His Holiness read it and kept it to himself. It did not reach H.H. The reply was: make a ferocious nine stories high statue of Padmasambhava, at once. The Chiniya Lama said: all the monasteries are closed. Potala is the headquarter of the Chinese army. Important objects in the Potala have been taken to Beijing. Traders sometimes bring a few books among woollens. Hoffmann also wants xylographs from Tibet, but I will give you first. Years passed and nothing came.

11 July 1962. Indu Shekhar told Prof. RaghuVira that Pandey the nephew of Pt. Hemaraj brought a big manuscript of a Tantra. He can arrange a room-full of manuscripts as well as a genealogical list (*vaṁśāvali*). Dr. Indu Shekhar's translation of the Tantrākhyāyikā into Persian was being published by the University of Tehran. There are eleven versions in Arabic and seven in Turkish.

Met Surya Prasad Upadhyay who was drafting the Constitution, and General Malla the Military Secretary to H.M. the King. The General wanted the Dictionary of Prof. RaghuVira.

13 July 1962. Prof. RaghuVira met D.R. Regmi who had been a minister of education, home and foreign affairs. He wanted a copy of the Dictionary. Tanka Prasad Acharya said "I have just purchased your Dictionary. You should help the Nepal Academy to make a Nepali dictionary".

14 July 1962. Prof. RaghuVira met H.M. the King and discussed microplanning at length and its ideology. The individual is encircled in five concentrics: (i) family: life's shell, (ii) village, town or city (shell and his environment), (iii) country, (iv) humanity, (v) cosmos. His birth and growth, joys and sorrows, his fulfilment and sharing are through conscious effort. His senses and sensitivities grow, his possessions grow, family and society help him grow to the maximum, he reciprocates through obeying the laws and obligations of society. An integrated life is *dharma*/ ideology, *artha*/means and methodology, and *kāma*/achievement and advance, enjoyment and consummation. Negative items to be cut out like exploitation, rigidity, tortures, class conflicts, bureaucratism.

Prof. RaghuVira gave copies of his English-Hindi Dictionary to several scholars and left some with Prof. Gokal Chand who presented one each to H.M. the King, Rana Khadga Narasimha and General Arjun Shamsher. Shri Ḍhuṇḍiraj Sharma of the Law Commission acknowledged: "I find your attempt has been admirably successful. As a monumental work, it will be a guide for generations yet to come. It is unexpectably helpful to me particularly and will remain as my companion for life... Such cooperation, I hope, will bring us closer in understanding each other and unifying us in our common effort of enriching our sister languages". The Chief Librarian of the Central Library, Lal Durbar: "We hope this dictionary will be of great value to this library which is rendering satisfactory reference service to its readers. We are indeed grateful for your interest, love and assistance." Prof. R.R. Pant, Principal, Nepal Law College, Kathmandu: "I am quite happy to receive your English-Hindi Dictionary which will be of much use to my college and to me. I accept it as a token of your love and thank you sincerely for it. It is a great contribution to all Hindu Languages. With great regard and respect". Chief Justice Bhagawati Prasad Singh of the Supreme Court of Nepal: "...found it much valuable. I have every hope that this splendid work of yours will be of great use and assistance to us."

Shri Rajendra Ram, Kathmandu was doing his doctorate on Buddhism in Nepal (700–1482 CE) and wanted suggestions. I wrote back: The subject you have chosen is of paramount importance for understanding the history of the Transhimalayan Buddhist world. The years in question were of vital significance, esp. to Tibet. Aniko the Nepalese prince deeply influenced the Buddhist art of China. During my travels in Nepal I found that houses of several vajrācāryas have inscriptions, ancient monasteries have lithic records in abundance—it seemed that whatever had been built during the ages was alive. The first requisite is a complete survey of the Buddhist temples of Nepal which will give the inscriptions, transliterations and translations, besides the tradition which the vajrācāryas or their *gurujanas* can recollect.

The Nepalese *vaṁśāvalī* and other indigenous sources are laden with information. A Nepalese scholar can collect this material and put it into some shape. The colophons of the ancient Sanskrit and Newari manuscripts will yield sure data. You know that Prof. Petech has utilized the colophonic information in his *Mediaeval History of Nepal* (c.750–1480) in an admirable way. I am not sure if he has utilised the Bir Library collection fully.

The Tibetan Annals would also help, esp. the Blue Annals, as it has been translated into English by G.N. Roerich. The colophons of Tibetan works also mention Nepali teachers who helped in the translation of Sanskrit texts into Tibetan. There is ample material but widely dispersed.

In **Nov 1970** I visited Nepal a **second time**. Saw the oldest monastery of Hiraṇyavarṇa of Patan which had a vajra of Indra. The Durbar Square had astounding temples of Śiva and Viṣṇu. Met Dr. A.H.S. Verwey from Leiden who spoke fluent Hindi and had collected marriage dresses of Newars, and the figures of Hindu marriage couples as there is no Buddhist marriage ritual. He had studied Hindi with Kauleshvar Shukla, lived an year and a half in Surinam, and translated the Bhagavad Gītā into Dutch. The Leiden Museum has a history of Kyirong and so Verwey will go to see the abbot of Kyirong. The National Archives Kathmandu has a number of illustrated pantheons which will be filmed by the German project. The Kesar Shamsher Collection is in the Archives. Visited seven museums: (i) National Museum, (ii) Numismatic Museum in Hanuman Dhoka (coins from the 5th century onwards), (iii) Archaeological Garden (400 stone sculptures in individual caves), (iv) National Art Gallery, Bhaktapur, (v) Bhaktapur Museum, Bhaktapur (mostly bronzes), (vi) National Museum, Patan, (vii) Archaeological Museum, Kapilavastu. Went to see the sunrise on Sagarmāthā (Mt. Everest) on *12 Nov 1970*. The rays of the sun on the ice of the Sagarmāthā peak were simply divine. Went to Pasupati Nath, Guhyeśvarī, Bauddha Nath, and several institutes, bookshops, scholars, bhikṣus, vajrācāryas. I purchased a manuscript of Svasthani parameśvarī but could not get permission from the National Archives to take it out of Nepal.

Third visit. *3 Apr 1974*. Left Delhi at 1.15 pm and reached Kathmandu at 2.40 pm. Met Jesper Trier of the Royal Library, Copenhagen who had written on the ancient paper of Nepal. He said that the four animals in a *rluṅ.rta* are symbolic:

khyuṅ (garuḍa) symbol of	resolution
ḥbrug (dragon) symbol of	fame
stag (tiger) symbol of	beauty
seṅge (lion) symbol of	courage

4 Apr 1974. Met Kuloy who was busy on a bibliography of Tibetology. Amoghavajra Vajracharya had an illustrated Sādhanamālā. Went to the Valmiki Sanskrit Mahavidyalaya headed by Guru Jayaraj Pant where literature, philosophy and astronomy were taught upto the ācārya degree. Sherpa Lama Sangye Tenzin gave me a *dbaṅ.ḥdus ḥkhor.lo* or cakra of concentration of power which had a lion in the middle of a circle with dhāraṇīs.

5 Apr 1974. Purnaharsha Vajracharya showed a śatākṣara mantra of hundred syllables in Rañjanā script:

ॐ वजसत्त्व समयमनुपालय। वज्रसत्त्वत्वेन प्रतिष्ठो दृढो मे भव।
सुतोष्यो मे भव। सुपोष्यो मे भव। सर्वसिद्धिं मे प्रयच्छ।
सर्वकर्मसु च मे चित्ते श्रियः कुरु हूं हः हः हः।
हो भगवन् सर्वतथागतवज्र मा मे मुञ्च।
वज्रि भव महासमयसत्त्व आः॥

This is important for correcting the hundred-syllable mantra at the end of every volume of the Mongolian Tanjur.

Japan has a rite of meditation on the letter *a*, called *ajikan*. The Nāma-saṅgīti says *akāro sarva-varṇ-āgro. Akāraṁ mukhaṁ sarva-dharmāṇām ādyam anutpannatvād/ oṁ āḥ hūṃ phaṭ svāhā*. Pūrnaharsha Vajracharya took a vajra in the right, a bell in the left, and a coronet on the head which had an image of Lord Buddha, as he was talking to me about the 100syllable mantra and meditation on *akāra*.

6 Apr 1974. Lama Sanggye Tenzin was to give me the names of the 25 deities of Padmasambhava རྗེ་འབངས་ཉེར་ལྔ།, their lives and sketches. They never came. The names of disciples were to find out their identities so that the original home-place of Padma-sambhava could be ascertained.

Visited the National Museum, Bhaktapur which had an extraordinarily rich collection of paintings:

Yoga-puruṣa with the six cakras (ṣaṭ-cakra-darśana), 19th cent.
Maṇḍala of Five Herukas from Solo Khumbu, 19th cent.
Śānticakra with Trikulanātha in the centre.
Thousand-armed Mahā-Śiva-Śakti, 17th cent.
Bhairava holding a mace (*gadā*), 18th cent.
Twelve-armed Gaṇeśa with his consort, 18 cent.
Śrīyantra maṇḍala surrounded by eight Guardians of the Directions (*dikpāla*), 19th cent.
Eight-armed Bhairava with his consort.
Pañcarakṣā, illustrated palm-leaf manuscript of 1247 CE.
Pilgrimage of King Pratāpamalla, 1669 CE.
Gītagovinda, illustrated, 1824 CE.
Vasundharā, maṇḍala of ~ with the narration of its vrata-kathā.
Mural in the palace of King Bhūpatīndramalla.

On return to Kathmandu saw a temple whose walls were being torn asunder by banyan trees, such as can be seen in Cambodian monuments. The natural reservoirs for bathing (*vāpī*) along the way took me to Candi Tikus in Indonesia. The subtle breath of the same culture runs across measureless spaces: what a subtle rhythm of the mind and nature.

My guide said in the car that the 108 metallic statues of Lokeśvaras of the Machandar Vahal were destroyed in the conflagration of the Simha Darbar. Now only their copies on paper remain.

Went to Lalitpur Patan. The kinnaras standing outside the temples were similar to those in Bali.

Saw the magnificent mega-volume *Himalayas* (Harry N. Abrams Inc., New York) with an introduction by Sir Edmund Hillary, a preface by Arnold Toynbee and photographs by Yoshikazu Shirakawa. Hillary writes: "In Nepal the tempo is slower. As you walk the body gets strong; the mind has time to dwell on the beauties of nature and gain refreshment. It is more a feeling, a wanting ... ... The summit beckons ... with this great book Mr. Shirakawa has indeed reached a photographic 'Everest'."

Arnold Toynbee: "Man is a part of Nature, and he will not be able to survive if he destroys the natural environment in which his pre-human ancestors became human in the act of awaking to consciousness. Cannot we regain this lost ancient concord between Man and his environment? At the western end of the Old World and in the Americas this earliest form of religion has been killed by monotheism in the forms of Judaism, Christianity and Islam. But in India and Eastern Asia the worship of the ultimate reality through the medium of Nature still survives. ... Through the beauty and the majesty of Nature, I found myself communicating with Nature's and Man's common source."

7 Apr 1974. Paid our devotion to Paśupatinath. The small standing images of the kinnaras and kinnarīs at the entrance once again took me back to SE Asia: what a pageant dream we share.

Chiniya Lama showed me a set of the *Rin.chen.gter.mdzod*, but he had no iconographic xylographs or Derge woodprints of deities. Hanuman Dhoka was under restoration with new struts in commemoration of the coronation of His Majesty the King. The aṣṭa-mātṛkā were to be placed on new struts. The bricks were being made according to the Malla style. India had given hematite stone for glazing the bricks.

Met Matthew Kapstein who wanted my facsimile editions of Pemakarpo, Situ Panchen and Longdol Lama. Hemaraj Sakya gave me a printed booklet of 108 Lokeśvaras drawn by Siddhimuni Sakya. Purchased a Skanda-purāṇa in the Licchavi script (Śaka 234) but it was detained by the customs and lost for ever.

8 Apr 1974. Sent pages on Mi.pham's work from my *Materials for a History of Tibetan Literature* to S. Macdonald in Kathmandu for his paper on Mi.pham's extra-sumbum production.

Bhikṣu Kuṣāṇ Mañjuśrī of Colombo was collecting iconographic works and illustrations in Kathmandu in May 1978. I sent him my works on Buddhist iconography.

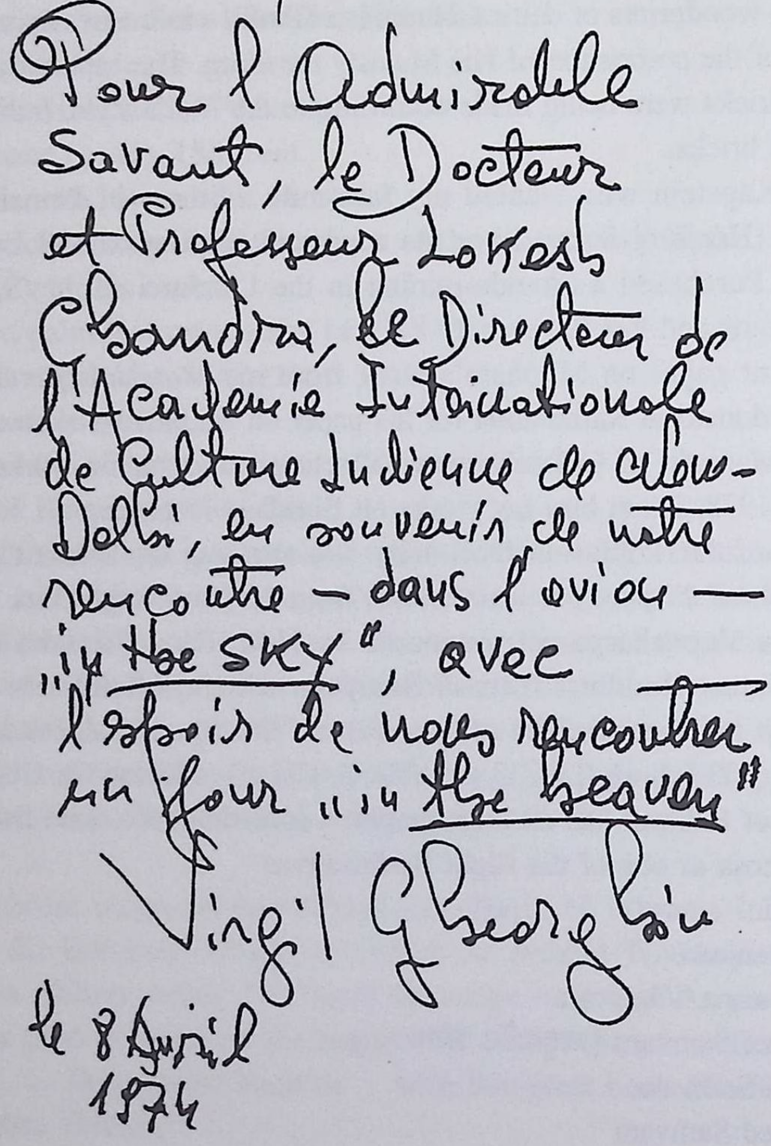
Shivraj Ācārya of the Tribhuvan University was working on Sanskrit phonetics. Sent him Devanagari transcripts of 17 phonetic texts (*śikṣā*) from the Prof. RaghuVira Collection.

Dr. Purnaharsha Vajracharya was honoured by H.M. King Birendra by a dosalla on the occasion of the greatest Buddhist festival Samyaka which is held once in twelve years at Kathmandu. He sent me the numbers of four mss of the Bhadrakalpāvadāna in the National Archives: TE 233/1 (208 folios), TE 243 (15 folios), CH 10 (470 folios), CH 49 (342 folios).

Hemaraj Sakya of Lalitpur had an iconographic concertina book with five Mañjuśrī:
Two-armed Mañjughoṣa as one of the Eight Bodhisattvas
Four-armed Mañjuśrī
Eight-armed MahāMañjuśrī
Twelve-armed Arapacana Vāgīśvara
It also had 64 types of Śaṁvara (चतुःषष्टि शंवर) e.g.
Twelve-armed Cakra-Saṁvara
Two-, four-, six-armed Saṁvara
Sukhavara Saṁvara, embraced by both legs of Vajravārāhī
Cakra-Saṁvara, embraced by one leg of Vajravārāhī.

Met the famous French novelist Virgil Gheorghiu whose life I had read in the *Korea Newsletter* of March 1974. He said: "The Light always comes from the East. Now the East will be India. I have seen all the pagodas in Kathmandu. They are superb." He wrote for me (see page 22).

Our visits to Nepal resulted in the **publication** of twelve basic Buddhist texts, beginning with the Kālacakra-tantra which had become famous because of its Pure Land of Śambhala and also by the studies of George N. Roerich. Prof. RaghuVira photographed a Devanagari manuscript from the Bir Library which was helpful in reading the palmleaf manuscript from the Cambridge University Library (Add.1364) dated 1446 CE. The three versions of the Kālacakra in Sanskrit,



Pour l'Admirable
Savant, le Docteur
et Professeur Lokesh
Chandra, le Directeur de
l'Academie Internationale
de Culture Indienne de New-
Delhi, en souvenir de notre
rencontre — dans l'avion —
"in the sky", avec
l'espoir de nous rencontrer
un jour "in the heaven"

Virgil Gheorghiu

le 8 Avril
1974

Tibetan and Mongolian were edited by Prof. RaghuVira and myself, and published in June 1966 (Śp.69, 70). A Sanskrit manuscript of the Laṅkāvatāra-sūtra from Nepal was published in facsimile (Śp.234, 1977).

In 1977 Dr. Mrs. Sharada Rani did the facsimile edition of a Nagari manuscript of the **Kriyā-saṅgraha** (Śp.236) by Kuladatta. It details Vajrayāna ritual in eight chapters. It commences with the definition of a guru and his disciples, the construction and consecration of a monastery, ordination, mudrās, drawing of a maṇḍala, consecration of the image and so on. It is a comprehensive work and was translated into Tibetan by Kīrticandra and Yar.luṅs.pa Grags.pa rgyal.mtshan of the Sa.skya monastery in 1672 CE. The translation was done in the Dhanvārāma monastery in Nepal. I edited another work on esoteric ritual in 1977 entitled **Kriyā-samuccaya**

(Śp.237) by Jagaddarpaṇa. It is important for monastic architecture, drawing of maṇḍalas, abhiṣeka, homa, bali, and several other initiations. It influenced Tibetan practice and practical manuals were based on it. It was purchased from a Nepalese merchant by an abbot of the Sa.skya monastery and was preserved down to the present in the Ṅor monastery. It was translated into Tibetan by Mahāpaṇḍita Mañjuśrī of the Vikramaśilā monastery and lotsava Sa.bzaṅ.pa Blo.gros.rgyal.mtshan. It describes several maṇḍalas. I also reproduced a Devanagari manuscript of the **Vajrāvalī** (Śp.239) in 1977. It was written by Abhayākaragupta the abbot of the Vikramaśilā university. The founder of the Zha.lu monastery came to Bodhgaya to study monastic discipline and esoteric doctrines from mahāpaṇḍita Abhayākara. The Panchen Lamas are reincarnations of Abhayākara. He composed the Vajrāvalī at the behest of Vajrayoginī who appeared to him in a dream. It was translated into Tibetan by Ḥkhor.lo.grags under the guidance of the author. The translation was revised three times. In the words of Abhayākara he composed it having dived into the depths of the oceanic immensity of the Tantras (*asmābhir antarnimajjyā'mṛtam idam upanītam*).

Reproduced the Devanagari manuscript of the **Abhidhānottara-tantra** (Śp.263, 1981) which is a continuation of the root tantra of Cakrasaṁvara. It was translated into Tibetan by Atiśa and Rin.chen.bzaṅ.po, and subsequently revised at two different periods.

Giuseppe Tucci published an extract from the **Sarvatathāgata-tattva-saṅgraha** (STTS) in the *Indo-Tibetica* I.135–40 on the conflict between Vajrapāṇi and Mahādeva from folio 75b of the manuscript in the collection of General Kesar Shamsher Jang Bahadur (ib.93 n.2). During a visit to Nepal in 1959 I photographed the complete manuscript, which can be dated to the eleventh century on palaeographic grounds. It was also photographed by John Brough and David Snellgrove in 1956 and these were used by Isshi Yamada for his critical edition. He compared the Chinese and Tibetan translations (Śp.262, 1981). Myself and David L. Snellgrove published its facsimile edition (Śp.269, 1981). I did a revised Devanagari edition in 1987 (New Delhi, Motilal Banarsidass). I compared the Sanskrit text with its Tibetan rendering in the Kanjur. A long introduction details its Chinese and Tibetan translations, its graphic Vajradhātu maṇḍalas in China, Japan, Tibet and Indonesia. Besides, a general outline of the text as well as a detailed analysis of its 26 chapters puts the text in a comprehensible perspective.

The STTS is of signal importance for the historic development of philosophic speculation in India, Nepal, China, Japan, Korea, Tibet and Mongolia. Moreover, the text could be represented as a 'visual dharma', as a maṇḍala, in the form of a large painted scroll, as sculptures, or an intricate monument. Thus, it exerted a mighty influence on the fine arts of several countries. It was expressed as the Vajradhātu-maṇḍala in the Sino-Japanese tradition, whose structure is beset with problems. A detailed study of the text, in relation to the manner in which the philosophic dimensions of the tantric vision were expressed in architectonic constellations, holds explanations of problems as yet unsolved.

The tantras are invaluable for understanding the deeps of India's thought, rites, sculptures and paintings. They are a part of the creative tide of great thinkers compatible with the pantheonic sweep of their immensity. They found their flowering in India, Indonesia, Cambodia, Central Asia, China, Japan, Korea, Nepal and above all in Tibet where they retained their dynamic development well into the middle of the 19th century. Thousands of tantric texts have been handed down to us in Sanskrit, Tibetan, Mongolian, Manchu, Sino-Japanese, and stray fragments in Khotanese and Indonesian which are venerable vestiges of a rich tradition now lost.

In 1981 I published the facsimile of two Nepalese manuscripts of the **Sarva-durgati-pariśodhana-tejorāja-kalpa** (Śp.264, 1981). It was translated into Tibetan by Śāntigarbha and Jayarakṣita and revised by Rin.chen.mchog. There is no Chinese translation, but the Japanese pantheon of Sūryakīrti (Jap. Nisshō, 1017–73, TZ.8 no.240) has mantras from this text.

Reproduced two manuscripts of the **Pañcarakṣā** from Nepal (Śp.267, 1981). Both have the five rakṣā or guardian goddesses: Mahāpratisarā, Mahāsāhasrapramardinī, Mahāmāyūrī, Mahāmantrānusāriṇī, and Mahāśītavatī.

In May 1981 I brought out the Nepalese manuscripts of the '**Kāraṇḍavyūha** and Other Texts' (Śp.268). The other texts are 21 dhāraṇīs, avadāna of Viśvantara, and a collection of avadānas by Sarvajñamitra. He was the leading light of the scholarly world of Kashmir, and Tārā appeared to him by virtue of his Sragdharā-stotra to Her, as said in the Sādhanamālā 109 (p.223). Kalhaṇa says in the Rājataraṅgiṇī 4.209–10 that Sarvajñamitra lived in the Kayya-vihāra in Kashmir, founded by Kayya the King of Lāṭa. Four of his hymns to Tārā are in the Tibetan Tanjur (Toh.1692, 1694, 1722, 3681), but no avadāna. His collection of avadānas is a new text and may have been written to illumine the walls of the Kayya monastery.

I photographed seven small sketch-manuals and mudrā illustrations of traditional artists of Nepal which have been reproduced in *Buddhist Iconography in Nepalese Sketch books* (Śp.302, 1984). They are practical guides for the artists and no order can be discerned. The iconographic and ritual mudrās of Nepalese manucripts have to be compared to the Japanese collections in the Taishō Tripiṭaka and to the living tradition in Bali. C. Hooykaas has described and illustrated the Balinese mudrās in *Balinese baudda brahmans* (Amsterdam 1973). Mgon.po.skyabs (ca.1690–1750) wrote an iconometric treatise in Chinese on the tradition of the Artist Prince Aniko of Nepal. This has also been reproduced in this volume.

In 1999 I edited the metrical version of the Sanskrit **Kāraṇḍa-vyūha-sutra** or The Supernal Virtues of Avalokiteśvara (Śp.394) on the basis of a Nepalese manuscript. Summaries of its twenty chapters are given in the introduction in English.

2. TIBETAN STUDIES

8 Feb **1953**. Prof. RaghuVira to Prof. Johannes Nobel: "Your complaint about my not writing to you so far is genuine. I have almost been plagued with numerous problems, one more pressing than the other. But this is no excuse for not writing to you earlier. To start with, let me thank you most cordially for your kindness during my stay in Germany. It was a nice trip. For the first time I saw so many Indologists, their libraries and their work. I am confident that the cooperation of German scholars in the Śatapiṭaka plan would be fruitful.

We had hoped to be able to start work in full swing early this year. But the delay in receiving microfilm copies from different parts of Europe and America has not made it possible. By the end of April we shall be in possession of the microfilms of Narthang, Derge, Lhasa, Peking, Beckh, British Museum manuscript and perhaps one more manuscript of the Kanjur.

Our next problem is to be able to secure the Sanskrit version of as much of the **Vinayavastu** as possible. After great efforts of six months I have succeeded in completing the gap in my photographic copy of Gilgit. But there remains a big portion of the Vinayavastu for which as yet no Sanskrit is available.

Our intention is to edit the Tibetan Vinayavastu with the help of the above-mentioned six or seven texts. Besides, our intention is to add a word to word *chāyā* in Sanskrit and wherever available to add the Sanskrit, or in the absence thereof the Pali parallels. The appendixes will contain a word index, a subject index and Tibetan-Sanskrit and Sanskrit-Tibetan glossaries.

Dr. Hamm has been put on this work. It will be possible to prepare the first few pages in the month of July. Before printing begins, I shall send these preliminary pages to you for your suggestions and corrections.

As I had discussed the matter with you in person, it would be necessary that the Vinayavastu edition be revised by you before it goes for printing. I hope that you will find time to do so or rather you will make it a part of your work.

Kindly let me know when it would be possible for you to come once again to Nagpur and participate in this work. This time there would be ample work to keep you busy. Kindly also indicate if you will be able to stay with us somewhat longer. It would be good for the work if the beginning of the Tibetan Vinayavastu should have your general guidance and revision.

I am glad to know that your work on the Suvarṇabhāsa and Roruka is coming to completion and will be published soon.

We are expecting Dr. Hooykaas to come to us this year to initiate the Indonesian Śatapiṭaka. Next year Prof. Régamey from Switzerland is to come to us.

Our Prime Minister Pandit Nehru has been to Nagpur. He visited the Academy and was extremely happy to see our work. I am sending you a copy describing his visit.

There is hardly any day that passes by when we do not remember you, in one connection or the other. You have made a place in our hearts.

Kindly convey my gratitude and my greetings to your beloved wife and daughter.

When you come again to India, Prabha will certainly greet you with a smile, shake hands with you and talk to you without fear or without hesitation.

Meeting with Prof. Tucci. Prof. RaghuVira and Prof. Tucci met on *10 Jan 1953* to discuss collaboration between their respective institutes at Nagpur and at Rome. It was agreed that Prof. Tucci will depute one or two Italian scholars to the Institute at Nagpur for a period of one or more years. The scholars will be specialists in Sanskrit, Tibetan and Chinese. They would participate in the editing of Buddhist texts in the three languages mentioned above. These texts would form part of the Śatapiṭaka.

As Prof. Tucci has already collected material on several logic texts such as the commentary of Vimuktisena on the Pramāṇa-vārttika (which is almost ready for publication). These texts might be taken up first.

The expenses for journey between Italy and India as well as travelling expenses in India of the Italian scholars will be borne by Prof. Tucci's institute. The Italian scholars would be given a room to live in as well as vegetarian diet for the duration of their stay at Nagpur. They would also receive a sum of rupees one hundred per head per month as pocket expenses.

After the departure of one scholar there would be another to continue collaboration. Every scholar will have a definite task assigned to him. The editions will be joint publications of the Nagpur and the Rome Institute. In order to help carrying on the editing work of Buddhist texts at Rome, Nagpur institute would send one or more pandits well versed in nyāya, vaiśeṣika, vedānta, tantra and Śaiva-Siddhānta. The final details were passed over in the discussion and hence will have to be settled. Prof. Tucci mentioned the granting of some scholarship. Details about their journey forward and backward were left un-discussed.

Dr. Petech would write a history of Indian culture in High Asia and East Asia.

The institute at Rome would exchange their publications with the Nagpur institute. *Tibetan Painted Scrolls* would also be sent over to the Nagpur Institute in exchange of Sanskrit books, that are needed so badly by Sanskrit students in Italy.

Vatican Library. "I have pleasure in informing you that the Holy Father has received from the Apostolic Internunciature in Delhi the copy of Doctor Gonda's book *Sanskrit in Indonesia* which you have forwarded for His acceptance.

"The Pontiff warmly appreciates the sentiments of deferential homage which prompted you to make this presentation. He therefore bids me extend to you the expression of His heartfelt gratitude, and He would have me assure you furthermore that this volume will have an honoured place in the Apostolic Vatican Library" (*10 Feb 1953*).

Paolo Daffina was chosen by Prof. Tucci to work on a Tibetan-Sanskrit dictionary. He came to Nagpur in Sep 1954 and prepared the cards of the Tshe.riṅ.dbaṅ.rgyal's dictionary reproduced by J. Bacot, *Dictionnaire Tibétain-Sanscrit* (Paris 1930).

Mount Kailash. Swami Pranavananda sent the Karchag and Soldeb xylographed by the fourth monastery of Kailash Gengta Gompa. This monastery is affiliated to Dekung Monastery, about hundred miles NW of Lhasa. The mummies of its abbots are supposed to be interred in the stupas in the southern wall of Kailash. Both the Karchag and Soldeb refer to four rivers. Swamiji wanted to know the meanings of the Tibetan words. I wrote back. The Karchag is the guide to the famous Sa.skya temple Kojarnath and Soldeb is a eulogy of Mount Kailash. The four rivers issue from the four corners of Mount Kailash:
– Glaṅ.chen kha.ḥbabs means descending from the mouth of the elephant
– Seṅ.ge kha.ḥbabs: descending from the mouth of the lion
– Rta.mchog kha.ḥbabs: descending from the mouth of the best horse
– Rma.bya kha.ḥbabs: descending from the mouth of the peacock.
They correspond to the Satlaj, Indus, Brahmaputra and Gogra respectively. Prof. L. Petech confirmed my identifications.

Trilingual edition of the Kanjur. Prof. Giuseppe Tucci wrote on *5 Feb 1964*: "I acknowledge with pleasure your note of January, by which you inform me that the first pothi is almost completed, with regard to the trilingual edition of the Kanjur. You know of the friendly ties that existed between your ever regretted Father and myself, and how much I admired his deep scholarship. I would therefore be glad to contribute with a foreword to this important work."

Temple dedicated to Mithra. An ancient temple dedicated to the god Mithra was discovered at Marino, a town in the province of Rome, during building operations.

The temple consists of a rectangular room, about 25/30 metres long and a little less than 4 metres wide, cut out of rock. The walls and ceilings are covered with a coat of white mortar, about 3/4 centimetres thick. Some holes, about two metres from the ground along the walls have led the experts to presume that they were originally used for torches. On both sides of the entrance, in two panels at exactly the same height, are two female figures, of which that on the right hand side is in a better state of preservation, even though all particulars are not clear.

The wall facing the entrance is covered by a magnificent fresco, in perfect condition, which is thought to date back to the 3rd century CE. It shows the god Mithra slaying the sacred bull which, by dying, gives life to the universe. At the side of the god are two torchbearers, one with his torch raised, the other with it held down.

With the central figure of the god, these represent the sun in the early morning, the sun at midday, and the sun at evening. By the bull are a dog and a serpent in the act of drinking the blood pouring from the wound, while a scorpion is attacking the animal. The composition of this fresco is similar to the Mithraist painting discovered at Santa Maria Capua Vetere, but it has more harmonious lines, more deliberate design and greater vivacity of colour (*Bipeninsular Magazine* 1964:6/12.27).

Jawaharlal Nehru Award. "I thank you for the congratulations you expressed me on my winning the Jawaharlal Nehru Award for International Understanding. It is really a great honour bestowed upon me which emphasizes ever more the deep links already existing between Italy and India, and the great love I feel for your country to which I consecrated such a great part of my studies and of my life" (Giuseppe Tucci, *1 Dec 1976*).

Prof. Mario Piantelli, School of Oriental Studies of the University of Torino wrote a paper on the **Stotras of 108 names** and similar texts in Latin for Roman emperors. I wanted to compare the 108 and 1000 names or rather epithets of Sanskrit texts with the Latin. I never received a response from Prof. Piantelli,

Śiva-liṅga. The Vatican Museum has a cute Śiva-liṅga mounted on a carved pedestal. Vatican scholars say that it is a heritage of Etruscan people who lived in the 5th century BC in Etrusca, the present day Northern Italy. Worship of stone images, rivers and mountains was common in the pre-Christian period when Italy was a pagan country, as was the whole of Europe.

Roman rites and Buddhism. I wrote to Ambassador Macioti on *16 Oct 1987*: For some time I have been looking into Chinese annals for information regarding Buddhist statuary. They reveal fascinating evidence of how great images were sensitive not only to human environment, but also to the contexts of body politic. They were national palladia which foretold crises. They were barometers of impending political pressures. For example it is recorded in the Hsu Kao Seng Chuan by Tao-hsuan (596–667 CE) that the miraculous Aśokan image sweated several times in 616 CE when Chu Ts'an was ravaging the provinces. The chapter devoted to omens in the Wei Annals speaks of several occasions when the gilded image of Dīpaṅkara wept. It was when Emperor Chuang of the Wei dynasty was arrested and the palace halls lay empty and masterless for a hundred days. Several images are mentioned in Chinese texts which are deeply concerned over state fortunes. They correspond to Roman images which responded to state crises in all the ways described by Tao-hsuan and others. They were particularly given to sweating. Livius records manifestations of sympathetic sweating while Hanibal was in Italy, duṛing the critical stage of the Second Punic War. Livius cites the famous image of Apollo of Cumae lamented publicly when the Greeks were worsted by the Romans in three successive wars of the second century BC.

The above Chinese evidence is an indication of the influence of Roman concepts on the evolution of Buddhism. The folds of the robe of the Buddha in Gandhara art are Roman. In fact

Gandhara art needs a fresh evaluation in the context of Roman influences. Greek presence was ebbing out by the middle of the first century BC and Romans were taking their place.

The earliest evidence of the contacts of India and Rome is provided by the Apuleian Vase with a scene depicting a snake-charmer, from a grave dated to the 4th century BC.

The famous ivory statuette of Lakṣmī from Pompeii is of the first century BC, when Roman trade with India had assumed real proportions. Pliny reacts violently to the exaggerated luxury of Roman women for whom "more than 50 million sesterces were spent in India each year."

A temple was dedicated to Augustus at the port of Muziris in south India.

Sixty kilometers from Aurangabad, near the world-famous Ajanta Caves, is Paithan. The discovery of large quantities of Roman moulds for the preparation of seals opens up the possibility of a Roman office at Pratiṣṭhāna, the capital of several dynasties.

A Roman merchant's villa of the second century has been unearthed at Kolhapur.

The vast world of cultural and commercial interflow between India and Rome deserves detailed study.

I am inspired to write this letter by a short presentation of 'The Essence of India' by Prof. Mario Bussagli in the special Indian number of ECOS, anne XV, 1986:

Dr. Anna Maria Quagliotti of the Department of Asian Studies, Oriental Institute of the University of Naples sent her article on Mañjuśrī in Gandharan art. On p.102 she writes that Mañjuśrī carried **musical instruments** to Wu-t'ai-shan. It supports the fact that the right hand cupping the ear is the symbol of a singer. Mañjuśrī was connected with music, besides being the locutor of sutras. Hence the right hand is cupping the ear and the left is holding a hymnal (*16 Sep 1991*).

Seventh Conference of the International Association of Buddhist Studies was held in **Bologna** on *8–13 July 1985*. I spoke on the structure of the Garbhadhātu-maṇḍala. Prof. S. Lienhard, Department of Indology of the University of Stockholm, Sweden told me that the committee of the **Nobel Prize** wants to present the award of 1985 to an eminent Indian author. He had suggested the name of the Hindi poetess Smt. Mahadevi Varma, but there has to be a translation of her poems in English. I tried to trace some one, but it was well-nigh impossible to transcreate the subtle symbolism of her poetry along with its flowing melody of words.

Gyantse Kumbum. Prof. Franco Ricca and Dr. Erberto Lo Bue sent me their masterpiece *Gyantse Revisited* on the 15th century monuments of Gyantse whose rich iconography they traced to the classification of Tantras. It was in response to my letter of *29 Nov 1993*. I am happy to be able to buy a copy of your book *The Great Stupa of Gyantse*. Having read and translated Prof. Tucci's *Indo-Tibetica* IV, your book is a further elucidation of a rich pantheon of the 15th century. Heartiest congratulations on your researches on Gyantse and the remarkable colour productions.

The name Dpal.ḥkhor chos.sde refers to Sanskrit Śrīcakra, which is a powerful yantra in Hinduism with five storeys. The Princes of Gyantse used the Buddhist version of this yantra to strengthen their kingdom, as you have rightly pointed out that the Great Stupa "ensured the continuity of the Gyantse dynasty" (p.30).

In the term Dpal.ḥkhor bde.chen, *bde.chen* '*mahāsukha*' refers to Vajradhara. Vajrasattva is known as mahāsukha. On hearing from you I can send my article on the Vajrasattva maṇḍalas. Tucci heard bde.can/Sukhāvatī in place of bde.chen, and thought of Amitābha.

You point out that the foundation of the Gyantse Stupa in 1427 marks the birth year of the heir apparent. The stupas were indeed intended to give birth to the Crown Prince. The Dharmarājikā stupas of 84,000 bricks constructed by Aśoka were in fulfilment of a prayer for the heir apparent. As soon as the son was born, Aśoka had them raised.

The terms *bkra.śis.sgo.maṅ mchod.rten*, *sku.ḥbum bkra.śis sgo.maṅ.sku.ḥbum* (p.27) are a special category. They are a specific monumental type with many auspicious doors, and with myriads of icons. They have several caves or room-spaces, gorgeous with mural paintings. Such kumbums have been part of the entire Buddhist world. They correspond to Chinese expressions like:

Ch'ien.fo.tung, usually translated as Thousand Buddha Caves
Wan.fo.tung, usually translated as Myriad Buddha Caves.

The expression Ch'ien.fo.tung does not refer to the 'Thousand Buddhas' as such. They are a thousand epithets of Śākyamuni as omnipotent, omnipresent and omniscient. It signifies a complex of 'caves with thousands (plural) of caves or icons', where the word *Fo* or Buddha is used in the Central Asian meaning of *but* 'statue'. There is a similar Turkish expression *ming.oi* which means a 'thousand (*ming*) caves (*oi*)'. The Kizil Caves are, for instance, a famous *ming.oi*.

I have been trying to get your book *Gyantse Revisited* ever since it was announced. No luck so far. Could you oblige me with a copy.

Dr. Erberto Lo Bue wrote on *16 Feb 1994*: "I remember meeting you at your house in Delhi about twenty years ago and writing to you several years later to suggest the publication of an index to your illustrated Tibeto-Mongolian Materia Medica by Ḥjam.dpal.rdo.rje. I believe that at your house I saw for the first time Professor Snellgrove, who later became my teacher and friend. He is now retired and lives not far from my place, in nothern Italy. He is due back from Indonesia next month. I greatly appreciated your very useful and interesting comments on *The Great Stupa of Gyantse*, and if you were to publish them in the form of a review of that book, I would be grateful if you could send me a copy of it along with a copy of your article on the Vajrasattva maṇḍalas."

Bamiyan. I sent my article on 'Buddhist colossi and the Avataṁsaka sutras' to Prof. Maurizio Taddei, Rome. He wanted to publish it in the *East and West*.

Missing years of Jesus. Angelo Paratico of Hongkong was preparing a book about this legend and wanted to know my opinion about the claim, made more than a hundred years ago by

Mr. Notovitch of a Tibetan manuscript at the Hemis Gompa describing the travels of Lord Jesus. This claim was made later by Swami Abhedananda. They are the only two persons who claim to have 'read' the scrolls. The Hemis Gompa was founded in the 17th century by the king of Ladakh Senge Namgyal (1570–1642) who is the greatest of Ladakhi kings. He vied with the glories of Guge which he defeated in a war lasting for fifteen years. There is no question of Jesus being in Hemis.

Order of the Star of Italian Solidarity was conferred on me by H.E. Dr. Antonio Armellini, Ambassador of Italy, at his residence on *24 May 2005*. Dr. Patrizia Raveggi, Cultural Counsellor to the Embassy of Italy informed me that the Ceremonial Division of the Ministry of Foreign Affairs, Government of Italy annually confers this prestigious award on Italian and Foreign nationals residing outside Italy, who contribute significantly to the prestige of Italy by way of promoting the Italian culture, Italian language and by any other voluntary activity or humanitarian service that enhances the cordial relations the Italian community enjoys in the world.

For 2004/2005 year this Institute and the Embassy of Italy have selected four prominent Indian personalities for conferring on them such a prestigious award. The Government of Italy accepted the motivations and reasons for the choice. I would like to congratulate you for having been awarded with the 'Order of the Star of Italian Solidarity' in recognition of your valuable contribution towards the promotion of Italian culture in India.

Dr. Massimiliano A. Polichetti, Director of Oriental Art at the National Museum of Oriental Art 'Giuseppe Tucci', Rome sent his book coauthored with M. Laurenzi Tabasso and C. Seccaroni on non-invasive analyses of **Tibetan paintings** from Tucci's expeditions entitled *Visibilia invisibilium* (Rome, 2011) on *30 Mar 2011*. I acknowledged it on *25 Apr 2011*: Your *Visibilia invisibilium* is a major technological breakthrough for the conservation of thaṅkas. It may also help to decipher the indistinct sections of ancient scrolls whose colors have peeled off, or dimmed with the passing of centuries. As the major part of the Tibetan heritage has been destroyed, desecrated or left to decay, it is incumbent on us to preserve this unique spiritual legacy of humankind. Thaṅkas are preserved in substantive numbers in museums, private collections and monasteries around the globe. Thus, the technological development that your work has brought to the fore has global importance. Heartiest congratulations in venturing into a field that has been a desideratum for long. More energy and enthusiasm in exploring the Visual Dharma of the Land of Snows. Please go on: *caraiveti caraiveti*.

Scapulimancy. Dr. Charles Bawden sent his interesting article on scapulimancy. He mentioned Sumba Gambo as the basis of the Mongol text (p.20). Sumba Gambo is the celebrated historiographer Sum.pa mkhan.po Ye.śes.dpal.ḥbyor, whose collected works exist at the Academy in seven pothis. In the seventh pothi JA(E) the tenth work is on scapulimancy, with illustrations.

It is the text referred to above. The 'sign resembling 2' placed before the name Sumba Gambo is common in Tibetan xylographs. It indicates the omision of honorific titles (*3 Feb 1959*).

Prof. J.W. de Jong wanted to bring out a **concise edition of my Tibetan-Sanskrit Dictionary** in romanisation. The twelve volumes were to be condensed into one of 300 pages. The references were to be omitted. So also the illustrations and compounds containing more than three words. Mouton & Co sent me two sample pages on *17 Feb 1965*. They were well-done and would have been a handy volume. Something intervened and the project never materialised.

KA

ka ka, stambha (cf. dgoṅs-ka, ston-ka, etc.)
ka ka kahva, kāka
ka ka tigta kākatiktā
ka ka da ni pītatailā
ka ka ni [kapardaka], kākaṇi
kā ka pi lu ka kākapīluka
kā ka mā tsi kākamācī
kā ka tsi kākaciñcī
ka ka dza ka kākajaṅghā
ka ka ri kakkhaṭī
kva ka li kā kalī
ka kan du la kākāṇḍolā
ka kī di bi kikīdivi
ka ki ri kakkhaṭī
ka ku kakubha
ka ku da kakuda
ka ku bha kakubha
~ *yi dri ldan* kakubhasurabhi
ka kudma tī kakudmatī
kā kendu kākendu
ka ko la eraṇḍa, elā, kākola, Candrabāla, [nāḍītaraṅga], pṛthvīkā, [muñja]
ka ko li vīrā
ka kṣyā kakṣyā
ka kha la Kanakhala
ka kha'i do ha Kakhadoha
~ *'i bśad pa bris pa* Kakhadoha-ṭippaṇa
ka sgrogs kāka
ka ca dravya, dhana
ka ca'ṁ nor dhanadhānya
ka chen mahāstambha
ka ta kelūṭa
ka ta ka kataka
~ *yi phye ma* katakacūrṇa
ka ta ya kalāya
kā tā ya na Kātyāyana
ka ta ya na nog can Kakuda Kātyāyana
ka taṅ ka kaṭvaṅga
ka tam ba kutsitāmba
ka tar kadara
kā ta'i bu [Kātyāyana]
kā ta'i bu mo [Umā], Kātyāyanī
ka ti la kaṭilla
ka to ra kaṭora
kā tyā ya na Kātyāyana
kā tyā yan chen po Mahākātyāyana
kā tyā ya nī Kātyāyanī
kā tya'i bu [Kātyāyana]
kā tya'i bu chen po Mahākātyāyana
ka tya'i bu nog (*pa*) *can* Kakuda Kātyāyana
ka rten kumbhaka
ka mtha' kānta ⟨= ka + anta⟩
ka da ra kahlāra
ka dag atyanutpanna, ādi, ādiśuddha?, vīdhra
ka dam kadamba
ka dam ba kădamba, nīpa, priyaka, halipriya
ka dam ba ka kadambaka
~ *'i me tog* kadambakapuṣpa
ka damba yi rdul kadambarajas
kā damba ri kādambarī
ka du ka pal kaṭukāphala
ka dru'i bu Kādraveya
ka na ka kanaka
ka ni(*s*) *ka* Kaniṣka
ka npa ko kramuka
kā nya kub dza'i nags Kānyakubjavana
ka ṭa kaṭa
ka ṭa ka kaṭaka
~ *maṅ* bhūrikaṭaka
ka ṭvaṃ ga kaṭvaṅga
ka ṭaṃ bha rā kaṭambharā
ka ṭaṃ bhī kaṭabhī
ka ṭarya kaiṭarya
ka ṭi pro tha kaṭiprotha
ka ṭu kaṭu
ka ṭu tuṃ bī kaṭutumbī
ka ṭyā kaṭyā
ka ṭhiñdza ra kaṭhiñjara
ka ṭhilla ka kaṭhillaka
ka ṭho ra kaṭhora
ka ṇa kaṇa
ka ṇi hī kiṇihī
ka ṇṭa ka kaṇṭakārikā
ka rṇa pa karṇāta
kā pa tha kāpatha
ka pā la/li kapāla
kā pa li tā ra [Kapāla-Tārā]
ka pi [kapittha], pītana
ka pi ka tstshu kapikacchu
ka pi ta kapittha
ka pī ta na kapītana
ka pi na kaphiṇa
ka pi la mu ni [Kapilamuni]
ka pi balli kapivallī
ka pi lya Kāmpilya
ka piñ tsi (v.l. *ka pin tsar*) kapiñjala
ka piñdza la kapiñjala
ka pitta kapītana
ka pittha'i lo ma sarasī ⟨= kapitthaparṇī⟩
ka pid ta kapittha
ka pid tha kapittha, dadhittha, dantaśaṭha
ka po ta kapota
kā po ta kāpota
ka po la kapola
ka pha kapha
ka phi kaphin
ka phreṅ kāli
~ *sgom pa'i lam* kālimārgabhāvanā
ka ba [apastambha], stambha, sthūṇa, sthūṇā
ka ba ca kavaca
ka ba 'dra ba stambhākāra
ka ba bzaṅ po [sustambha]
kā ba ri kavarī
ka ba sa stambhabhitti
ka bandha kabandha
ka bid tha kapittha
ka bur candra
kā be rī kāverī

ka ka, stambha (cf. dgoṅs-ka, ston-ka, etc.)
ka ka kahva, kāka
ka ka tigta kākatiktā
ka ka da ni pītatailā
ka ka ni [kapardaka], kākaṇi
kā ka pi lu ka kākapīluka
kā ka mā tsi kākamācī
kā ka tsi kākaciñcī
ka ka dza ka kākajaṅghā
ka ka ri kakkhaṭī
kva ka li kā kalī
ka kan du la kākāṇḍolā
ka kī di bi kikīdivi
ka ki ri kakkhaṭī
ka ku kakubha
ka ku da kakuda
ka ku bha kakubha
~ *yi dri ldan* kakubhasurabhi
ka kudma tī kakudmatī
kā kendu kākendu
ka ko la eraṇḍa, elā, kākola, Candrabāla, [nāḍītaraṅga], pṛthvīkā, [muñja]
ka ko li vīrā
ka kṣyā kakṣyā
ka kha la Kanakhala
ka kha'i do ha Kakhadoha
~ *'i bśad pa bris pa* Kakhadoha-ṭippaṇa
ka sgrogs kāka
ka ca dravya, dhana
ka ca'ṁ nor dhanadhānya
ka chen mahāstambha
ka ta kelūṭa
ka ta ka kataka
~ *yi phye ma* katakacūrṇa
ka ta ya kalāya
kā tā ya na Kātyāyana
ka ta ya na nog can Kakuda Kātyāyana
ka taṅ ka kaṭvaṅga
ka tam ba kutsitāmba
ka tar kadara
kā ta'i bu [Kātyāyana]
kā ta'i bu mo [Umā], Kātyāyanī
ka ti la kaṭilla
ka to ra kaṭora
kā tyā ya na Kātyāyana
kā tyā yan chen po Mahākātyāyana
kā tyā ya nī Kātyāyanī
kā tya'i bu [Kātyāyana]
kā tya'i bu chen po Mahākātyāyana
ka tya'i bu nog (pa) can Kakuda Kātyāyana
ka rten kumbhaka
ka mtha' kānta 〈= ka + anta〉
ka da ra kahlāra
ka dag atyanutpanna, ādi, ādiśuddha?, vīdhra
ka dam kadamba
ka dam ba kădamba, nīpa, priyaka, halipriya
ka dam ba ka kadambaka
~ *'i me tog* kadambakapuṣpa
ka damba yi rdul kadambarajas
kā damba ri kādambarī
ka du ka pal kaṭukāphala
ka dru'i bu Kādraveya
ka na ka kanaka
ka ni(s) ka Kaniṣka
ka npa ko kramuka
kā nya kub dza'i nags Kānyakubjavana
ka ṭa kaṭa
ka ṭa ka kaṭaka
~ *maṅ* bhūrikaṭaka
ka ṭvaṃ ga kaṭvaṅga
ka ṭaṃ bha rā kaṭambharā
ka ṭaṃ bhī kaṭabhī
ka ṭarya kaiṭarya
ka ṭi pro tha kaṭiprotha
ka ṭu kaṭu
ka ṭu tuṃ bī kaṭutumbī
ka ṭyā kaṭyā
ka ṭhiñdza ra kaṭhiñjara
ka ṭhilla ka kaṭhillaka
ka ṭho ra kaṭhora
ka ṇa kaṇa
ka ṇi hī kiṇihī
ka ṇṭa ka kaṇṭakārikā
ka rṇa pa karṇāta
kā pa tha kāpatha
ka pā la/li kapāla
kā pa li tā ra [Kapāla-Tārā]
ka pi [kapittha], pītana
ka pi ka tstshu kapikacchu
ka pi ta kapittha
ka pī ta na kapītana
ka pi na kaphiṇa
ka pi la mu ni [Kapilamuni]
ka pi balli kapivallī
ka pi lya Kāmpilya
ka piñ tsi (v.l. *ka pin tsar*) kapiñjala
ka piñdza la kapiñjala
ka pitta kapītana
ka pittha'i lo ma sarasī 〈= kapitthaparṇī〉
ka pid ta kapittha
ka pid tha kapittha, dadhittha, dantaśaṭha
ka po ta kapota
kā po ta kāpota
ka po la kapola
ka pha kapha
ka phi kaphin
ka phreṅ kāli
~ *sgom pa'i lam* kālimārgabhāvanā
ka ba [apastambha], stambha, sthūṇa, sthūṇā
ka ba ca kavaca
ka ba 'dra ba stambhākāra
ka ba bzaṅ po [sustambha]
kā ba ri kavarī
ka ba sa stambhabhitti
ka bandha kabandha
ka bid tha kapittha
ka bur candra
kā be rī kāverī
ka bya kavya
kā ma kāma
ka ma cha [Kāmākhya]
ka ma ta kāmāttā 〈= kākamācī〉
ka ma ru Kāmarūpa
ka ma la kamala, padma, sakalama
ka ma la śī la Kamalaśīla
ka mu ka kārmukā
kva med kvaṇa
kva med sgrogs kvaṇana
ka tsa kaca
kā tsa kāca
ka tsa ra Kācarā
ka tsa lin da'i gos kācalindika
ka tsa lin di kācalindika
kā tsi kā [kāñcikā, kuñcikā]
ka gzhu kṛkāṭaka
ka ya go'u ri [Gayāgaurī]
kva yi are!
ka yig kakāra
ka ye, kva'i are! bhoḥ!
kva ye ayi!, bhoḥ!, haṃho!

Tibetan annals for Dr. Zahiruddin Ahmad, St. Anthony's College, Oxford. My wife Dr. Mrs. Sharada Rani took for him the original xylographs of:

- Bkaḥ.gdams.gsar.rñin.gi chos.ḥbyuṅ by Bsod.nams.grags.pa (1478–1554)
- Deb.ther.dmar.po gsar.ma (1538)
- Ṅor.chos.hbyuṅ by Dkon.mchog.lhun.grub (1497–1557)
- Ḥbrug.pa.chos.ḥbyuṅ by Pad.ma.dkar.po (1526–1592)
- Sa.skya.paḥi gduṅ.rabs
- Kun.dgaḥ.rin.chen.gyi rnam.par.thar.pa

We were constantly sending microfilms or taking xylographs for being microfilmed to advance Tibetan studies across the whole of Europe.

Edward Conze: "Thank you for your gift of the Three Hundred Gods which I value greatly. The two sheets now occupy a wall of one of my rooms, and provide a delightful survey of the Lamaist pantheon. The work on *Prajñāpāramitā* continues steadily. In Madison I published a translation of abhisamayas 2–8 of the *Pañcaviṃśati*. This will soon be followed by the publication in Rome of the corresponding Sanskrit text of the New Delhi Gilgit Ms. This year I completed the re-typing of the "Dictionary" which will now be printed in either Germany or Japan. So before I die it in likely that this vast corpus of Mahayana writings will have been made accessible to our contemporaries" (*1 Sep 1965*).

Shocked to hear that Dr. E.J.D. Conze is no more. A great scholar of Transcendental Wisdom has transcended our human world. An irreparable loss. Generations of coming scholars will be inspired by his rich contributions to Buddhist studies. He will live for ever in his monumental work (*22 Oct 1979*). His wife Mrs. Muriel Conze responded: "Very many thanks for your kind letter of sympathy on the death of my husband. He was such a great scholar and a wonderful man. I try to travel on, his loss is so monumental."

Uigur fragments. I wrote to Dr. Meredith Owens, British Museum on *24 Sep 1965*: I have just come back from a seven-week visit to European countries. There I enlarged the microfilms of the complete Mongolian Tanjur running to about 1,25,000 feet in length. It is a stupendous task and I am happy that it is achieved. Besides I got enlarged all the Tunhuang manuscripts in Sanskrit, Tibetan and Khotanese, that are in the India Office, London.

All of us missed you very much at the PIAC. Frau Prof. A.M. Gabain and I have decided to bring out a corpus of all the Uigur fragments. We have thought of starting the work with the Uigur fragments at the British Museum which has "heaps of them" in the words of Prof. Gabain. She further told me that our late lamented friend Prof. Rachmati Arat consulted them for collecting the early Buddhist Uigur verses therefrom. I shall be deeply obliged if you can help me to get a microfilm of all the Uigur fragments at the British Museum.

Three Hundred Icons. Mrs. C.M. Sawle Daly of The Tibet Society of the United Kingdom, London enquired on *24 Mar 1966*: "We have in the office sheet 1 of a series of illustrations of the 300 Tibetan gods, which bears your name at the top. How or when this was acquired nobody seems to know. As we occasionally have enquiries about Tibetan iconography we would find it very useful to have the complete series and wonder if you can supply the remaining sheets. The text is in Tibetan, unfortunately. Is there an English version, or do you know of anyone who would have time to do the translation for us? We should be most grateful for your help in this matter". I sent them both the sheets and the names of the deities in English.

Lokānanda. Dr. I.B. Horner of The Pali Text Society, London: "I am writing to tell you I had a visit from Miss Handurukande a few days ago and we spoke of you and of the translation she made two or three years ago of the Tibetan drama, Lokānanda. She said she had sent a copy of her translation to you and we are now wondering whether you have had an opportunity to look at it and, if so, whether it is, in your opinion, a fair translation?

"We are now publishing her transliteration of Lokānanda, with the synopsis she made, in a volume that is also containing her edition and translation of Maṇicūḍāvadāna. We could contemplate as a separate volume publishing a translation of Lokānanda if it were up to standard. Miss Handurukande did not feel at all certain whether her translation was good enough! If you think it could be improved, would either you or someone attached to your Academy do us the honour of making a translation and letting us publish it?

"I should be so very glad to have your candid opinion on this matter and should be extremely grateful for any help or advice you might give us. I expect you are tremendously busy and I am thinking how hot New Delhi must be just now (*2 June 1966*).

Miss Handurukande's English translation of Lokānanda may not be exact at places, but it gives a good idea of the contents. Its publication by the Pali Text Society would be welcome by Sanskritists all over the world, as I do not see if any other Tibetanist would take it up in the near future. The transliteration and translation should go on opposite pages in one volume (*13 June 1966*).

Roderick MacFarquhar of *The China Quarterly*, London sent his fascinating booklet on Chinese Ambitions and British Policy. He very rightly put the present Chinese ambitions in the context of Mao's person. The Maoist aspirations are valid for the lifetime of Mao, and "what after him" will have to be seen when he is no more. He wrote: "What I mean by **China's suzerainty area** is those parts of Southeast Asia from which tribute used to be sent to Peking from time to time and which the Chinese regarded, rightly or wrongly, as being their natural sphere of influence" (*27 July 1966*).

Three Hundred Icons. Hymns to Tārā and Hevajra print. Mrs. C.M. Sawle Daly of The Tibet Society of the United Kingdom was constantly requesting me for them: "We have had several enquiries about your sets of the 300 Gods, and should be grateful if you would send us a supply of these, ten sets if possible." Sent her a number of sets.

Prof. Walter Simon, London: "Working further on *re* I discovered that you took over into your dictionary the correspondence ***na.re*** = Skt. *nanu* which Nobel gave in his glossary to his Udrāyaṇa. I am afraid that he misunderstood the usual function of *na.re* as introducing direct speech in the passage concerned and, in accordance with your request, I feel I should let you know about mistakes I find in your Dictionary. The article I am preparing for BSOAS is on Tibetan *re* in its context and I shall mention Nobel's contention, which I am convinced in untenable, in a note" (*29 Sep 1967*).

I wrote to Prof. Simon on *9 Oct 1967*: Many thanks for your letter of *29.9.67*. I am grateful for your correction of *na.re* in my *Tibetan-Sanskrit Dictionary* part 7. As soon as it was printed it struck me and I hastened to correct it in my personal copy. Pravrajyāvastu 169b5 *na.re* translates Skt. *kathayati*. This reference will occur in a supplementary volume of the *Tibetan-Sanskrit Dictionary*. Supplementary volumes will start to appear seriatim from January 1968. For *na.re* in the sense of 'said', there are several instances in the Vetālapañcaviṁśati quoted in my *Bhot Śikṣak* pp.252, 254, 255, 256, 257, 264. So we can be sure that *na.re* means 'spoke, said', and introduces direct speech.

By separate mail I have sent a reproduction of a Derge woodcut of Hevajra. The Derge woodcuts have never been dealt with by historians of Tibetan art. I am also sending you the Aginsky edition of Tibeto-Mongol version of the Tārā-stotra with its Sanskrit original, besides a short account of my expedition to Buryatia in search of manuscripts.

Prof. Simon replied on *26 Dec 1967*: "I was delighted with the three contributions you have been good enough to send me, the Hevajra picture, the trilingual praise of Tārā and—last but not least—the biographical sketch and list of publications of your good self. Please accept my sincere thanks for all the three. I had a good look at the stotra and will find the bibliography most useful, apart from noting with admiration how much you have amassed to your scholarly credit.

"I am glad to hear that you also noted the slip of Nobel concerning *na.re* and that it will be rectified. I only mention this in a note. My concern is not with the function but the etymology of *na.re*, which I think should be transcribed as *-na re* the *-na* belonging with the name or description of the speaker(s) in the meaning of 'thus' (*evam*) to be followed up by *źes* (*zer ro*). I consider the ordinary meaning of *re* to be 'how' (*katham*) in exclamatory sentences. The article is being typed and will go into the BSOAS."

Six heretics. Dr. Claus Vogel wrote from Marburg on *1 Apr 1966*: "I am trying these days to make some headway with the Teachings of the Six Heretics, and should be grateful if you could tell me on which sources Prof. Nobel based his Sanskrit reconstruction of this part of the Pravrajyāvastu (bampos 2/3). No references are given in the transcript he brought from Nagpur. Was it perhaps some unpublished portion of the Gilgit Manuscript, or some parallel version I have overlooked so far? Or did he solely rely on the Śrāmaṇyaphalasūtra?

The text in question contains a gāthā that is given six times and runs in Tibetan:

blo ṅan log.par ston byed.pa/
dman.pa ston.par grags.pa.ste//
*gaṅ.gi chos 'di [*v.l. *ni] de 'dra.ba/*
de.yi chos.min ci.źig 'dra//

Prof. Nobel translated this as follows:

durbuddhir mithyādṛṣṭiko
nīcaśāstā iti viśrutaḥ/
yasyedṛśo dharmas
tasyādharmaḥ kīdṛśaḥ//

which is, as far as I can see, unmetrical, though the second and third lines may easily be made into the corresponding pādas of a śloka:

nīcaśāsteti viśrutaḥ/
yasyāyam īdṛśo dharmaḥ

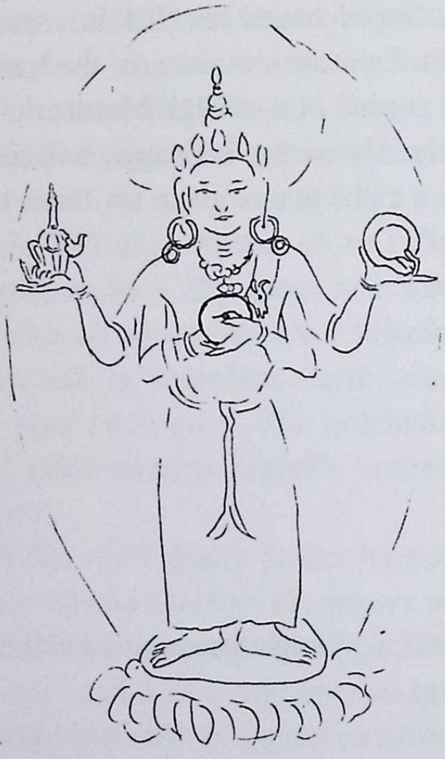
Do you happen to know the Sanskrit wording of this gāthā?

I replied to him: Prof. Nobel reconstructed the Pravrajyāvastu from the Tibetan text, in the Narthang edition and the Marburg manuscript of the Kanjur. There was no Sanskrit version. He used the Mahāvyutpatti for the names of the six teachers. You would be fully justified in putting the stanza into a correct Sanskrit śloka.

The words used by the six teachers are *sandhā-bhāṣā*. The Sanskrit text of Mahājñāna from Indonesia with a Kawi commentary, elucidates the cryptic *termini technici*. For example *pitṛ = pradhāna*, *putra = guṇa* (the three guṇa) (p.158), *mātā = prakṛti*, *pitā = puruṣa*, *cora = dharmādharma*, two brāhmaṇas = *buddhi* and *manas* (p.159), etc.

Collected Works of Bu.ston Rin.chen.grub were presented to the Museum of East Asian Studies in Stockholm, Sweden through the Royal Swedish Embassy, New Delhi in May 1967. The Ambassador Gunnar Heckscher was delighted "to transmit this vauable gift to the Museum".

Prof. Siegbert Hummel sent a sketch of a Bodhisattva of white colour and holding a golden disk. This was acquired by H. Leder in Urga. The iconographic handbooks do not mention this Bodhisattva. I saw a similar statue created for curing the eyes of the Bandido Hambo Lama at the Ivolginsky monastery. It was named Mig.gcig Spyan.ras.gzigs **One-eye Avalokiteśvara,** and as such he holds an eye with both hands. The sketch is on p.38.



One-eye Avalokiteśvara.

Johann J. Blomeyer had developed an **aurameter** for gauging the **relation of mantras to Lamaist images**. I used to send him mantras for various deities from the pantheons, sādhanas and other texts in Tibetan. He wrote on *8 Oct 1967*:

This is just to send you a short "report" how your mantras worked with the bronze. I tested them without looking first at the various pictures and obtained the following very clear results:

(i) *Oṁ yamāntaka hūṁ phaṭ. Ye dharmā°* .., was most satisfactory and caused an enormous "whirl" and signals from the various directions of the compass so it is either the correct one, or at least very near to it. Personally I think it is the right one.

(ii) *Oṁ hrīḥ ṣṭrīḥ vikritānana hūṁ hūṁ phaṭ svāhā. Ye dharmā* ... caused a feeble and rather short movement, showing it was definitely out of tune.

(iii) *Oṁ āḥ yamānta-kṛit hūṁ hūṁ. Ye dharmā* had no effect, except a very feeble twitch from a sideway direction. So it is definitely "out".

On looking up the pictures I discovered to my amazement that the mantra which had worked strongest belonged to an image that had very little resemblance with my Yamāntaka. So why it should be so powerful is quite beyond me, unless it is a "general" type of mantra that covers every image of Yamāntaka in whatever form he appears.'

J.J. Blomeyer: "I came across a Buddha belonging to the group of Vītarāga Tathāgatas. It is absolutely "out of this world" in its beauty and has the inscription *De.bzhin.gśegs.pa Mtshan.legs.yoṅs.bsgrags dpal namo*. In checking with the *Tibeto-Mongol Pantheon* (Part 8 p.16 ill.3) I found that there is a Buddha named Sunāman or Mtshan.legs. Could you tell me the meaning of the inscription? Also what the word *Vītarāga* means" (*23 Mar 1971*).

You have rightly found out the Vītarāga Tathāgatas illustrated in the Pantheon part 8. On page 16 the full name of the Tathāgata is given, which is identical with the inscription of your image: *De.bzhin.gśegs.pa* (*Tathāgata*) *Mtshan-legs* (*Sunāman*) *yoṅs.bsgrags dpal* (*parikīrtita śri*). Śrī Sunāma-parikīrtita is the full name of the Tathāgata. *Namo* means 'salutations'. Vītarāga-bhūmi is the sixth of the seven śrāvaka-bhūmi mentioned in the Mahāvyutpatti no.1146, and in the Śatasāhasrikā Prajñāpāramitā. The bhūmi are stages of progressive spiritual development. For more details you can consult Franklin Edgerton's *Buddhist Hybṛid Sanskrit Grammar and Dictionary*, page 411a. For Buddhist terms this is the only dictionary.

"Thank you ever so much for your prompt reply and the mantras. I tried them at once and found that by concentrating on the drawings and reciting them the aurameter gave a tremendous response! The power involved (psychic or otherwise) must be simply terrific.

"However my bronzes did not seem to like them that much. Vajradhara gave *no* response whatsoever. The reason may be that the bronze is *not* yab-yum.

"The Guhyasamāja did not react to the mantra for G. Mañjuvajara and only very feebly and obviously "against his better knowledge" to 300 Icons no.62. Also the mantras in Vol.9 on page 155 do not quite tally. So far the only definite reasons I could obtain from Vol.8 page 18 No.2 *Oṁ Ā Vajradhṛk Hūṁ Hūṁ Svāhā. Oṁ Ā Vajradhātvīśvari Hūṁ Svāhā.*

"It has been really quite fascinating trying out these mantras and I am most grateful to you for your help" (*18 Oct 1967*).

"When I came home last night there was your letter of *13 October* for which many thanks! Needless to say I tried the mantra of Vajrabhairava (No.61 of the 300 Icons) at once, and to my great delight it worked with the bronze. In fact I am absolutely sure that this must be the right one because the effect on the aurameter was simply terrific. So now I am really 'complete' with all my bronzes except of course for the mantra of Vajradhara in his non-yab-yum form" (*19 Oct 1967*).

Literary genres of Indo-Tibetan literature. This project of Mr. Alpo Ratia was to be a milestone in the classification of the vast literature of Tibet that has influenced the course of cultural development of not only Tibet, but also that of Mongolia, Buryatia, Bhutan, Himalayan areas of India and even of China since the Yüan dynasty in the 13th century. A history of Tibetan literature, in the widest sense of the term, has been a desideratum since the last two centuries when European scholarship started to apply its mind to it. Also see my *The Charisma of Tibet* pp.164, 167.

Madhyamaka philosophy. Mr. Topga of the Wanchuk family of Bhutan was editing a Tibetan commentary on the Madhyamakāvatāra by the eighth Karmapa Patriarch. I gave him all help in this noble venture of high scientific value. Mr. Topga is married to a Princess of Bhutan and is a nephew of the present Karmapa Patriarch. He is looking after cultural-spiritual projects under Gyewa Karmapa who is the Royal Guru to both Sikkim and Bhutan (1968).

"Amazing and wonderful chart illustrating the **surgical instruments**!" Dr. Edward Tryjarski, Warsaw (*14.06.1968*).

"Thank you very much for the copy of **The Red Annals** which I just received. It is a beautiful reproduction of the original manuscript. I am much obliged to you for presenting me with a copy.

"From *1 Nov 1968* till *1 Nov 1969*, I shall have my sabbatical leave. I intend to visit first Ceylon and from there to go to Delhi. I have not yet made definite plans for my stay in Delhi. In any case I hope to visit the International Academy. In 1956 when I last visited Delhi, only the first stone for the Academy was laid. It will be a great pleasure for me to be able to visit it on this occasion. Prof. J.W. de Jong, Australian National University, Canberra (*24 June 1968*).

Prof. J.E. van Lohuisen-de Leeuw, University of Amsterdam: "Thank you so much for the interesting chart illustrating **surgical instruments**, which you so kindly sent both to the Institute and to myself. I am most grateful for this instructive medical information and I have shown it to several professors at the University here" (*5 Aug 1968*).

Three Hundred Icons. Rev. Peter van der Beek, Groningen, Netherlands: "I hope you will excuse my troubling you with this letter, in which I wish to ask your generosity. As a M.A. student of Indian language and culture at the Institute of Indian Studies at the State University of Groningen I am specially interested in Buddhist Iconography and Tantrism. You are known as one of the most outstanding scholars in this difficult field of our studies and with much astonishment I saw recently your large-format charts illustrating the 300 divinities of Tibet.

"Could it be possible for you to send me also one set of these beautiful charts? I know that I am asking rather much, but it would be greatly appreciated by me because of both its importance, and for its value" (*6 Jan 1972*).

Dr. H.E. Richardson, wrote a foreword to my edition of the *Annals of Kokonor*. I wrote to him: "In September–October 1968, I was in the Soviet Union to attend the International UNESCO Conference on the History, Archaeology and Culture of Central Asia in the Kushan Period. It was held at Dushanbe, the capital of Tajikistan. The Conference was a great success, with scholars from all parts of the world. It was a unique experience to listen to all what Soviet scholars have been excavating in Soviet Central Asia and to visit some sites. Their archaeological work has been extensive and their discoveries will add new dimensions to Asian history in general and in particular to the history of Central Asia, India, Pakistan, Afghanistan and Iran. The discovery of Buddhist manuscripts of the Sarvāstivāda Vinaya and other texts in the Gupta script are bound to add to our understanding of the development of Buddhism in Central Asia and its spread thence to East Asia.

Dr. Richardson: "Your visit to Dushanbe must have been most interesting and valuable. You were indeed fortunate in being able to visit some of their archaeological sites. I visited a remarkable exhibition of some of their treasures at the Villa Hügel near Essen last year" (*7 Nov 1968*).

High-energy physics and Eastern philosophy. "I understand from Shambala Publications, Berkeley California, USA, that your Academy is the copyright owner of the Kalachakra Mandala that appears in their book *Mandala*, p.13.

"I should like, if I may, to reproduce this image in a book I am producing for Macmillans, London. The book speaks about some of the interesting similarities that seem to be emerging between the findings of Western science (especially high-energy physics) and Eastern philosophy and practices. The book, which is mainly concerned with physics also includes a lengthy discussion of various kinds of meditation and the above image would be used as an illustration to this chapter" (Denis Postle, London).

Ḥphags.pa script. Prof. Yuyama wrote: "Thank you very much for your letter of *1 November 1968*, in which you kindly inform me of the authorship of the *Rgya-dkar°*. Soon after I published my catalogue, I received the information on the authorship from a very good friend of mine, Dr. J. Kolmaš of Prague, referring to your valuable work *Materials for a History of Tibetan Literature*, and later from Dr. M. Taube, who is going to publish an article on the Gandan Monastery collection in the *Mitteilungen des Instituts für Orientforschung*. Another very good friend of mine, Miss M. Nakano of Sapparo, recently published an article on Ḥphags.pa in a Japanese journal *Tōhōgaku*, in which she treats this problem too. I hope you will get an offprint from her. At present, therefore, I have no intention to write a supplementary article on it. Anycase I am very grateful to you to give this information.

"Under separate cover I have dispatched a copy of J. Kolmaš, *Tibet and Imperial China* (Occasional Paper no.7).

"Recently I have given your address to the INSDOC for microfilming the Tibetan text of the *Prajñāpāramitā Ratnaguṇasaṃcayagāthā* in the Urga edition of the Kanjur. Would you please loan the text to them?" (Prof. Akira Yuyama, The Australian National University, Canberra, *25 Nov 1968*).

Prof. Josef Kolmaš of the Oriental Institute, Prague visited the International Academy of Indian Culture on *24 Feb 1969*. He was the leading Czech Tibetanist, who studied Tibetan at Peking, and had seen the vast collections of Tibetan texts housed in the Palace of Nationalities Culture, which is a museum-cum-library to which all the Tibetan monasteries presented xylographs and manuscripts in 1959 on the Tenth Anniversary of the Liberation. It is said to have the most comprehensive and as far as possible complete fund of xylographs from monastic printeries, as all the monasteries vied with each other in presenting literature to the Palace of Nationalities Culture on this great occasion. Inter alia, there are several different editions of the Kanjur and Tanjur. All the canonical and non-canonical texts are beautifully wrapped up in yellow silk. There is a card catalogue. The Accessions List is complete. It is written in Tibetan and it records the accession number, followed by the popular title, full title, donor and a short title in Chinese in parentheses ( ).

Prof. J. Kolmaš pointed out that there is a vast collection of Mongolian xylographs and manuscripts done on the pattern described above. He further said that on the Tenth Anniversary of the Liberation, Ten Great Palaces were constructed to commemorate the occasion. The Ten Great Palaces include the railway station, airport, house of parliament, museum of history, art gallery, etc. besides the aforesaid Palace of Nationalities Culture, which is called *Min-tsu wen-hua kung* in Chinese.

Prof. J. Kolmaš saw the different collections of Asian manuscripts at the Academy as well as the researches going on here. Inspite of what he had seen at Peking, he was deeply impressed by the vast scope of the research projects at the Academy. He wrote in the Visitor's Book of the Academy in his mother-tongue Czech. A free English rendering of his observations follows:

> "Thanks to the untiring researches of Prof. Dr. Lokesh Chandra and to his International Academy of Indian Culture that a wonderful and brilliant collection of Tibetan, Mongolian and other texts is being preserved. The texts are indispensible for the study of Tibetan Buddhism. From the very bottom of my heart I wish Lokesh Chandra and his collaborators the best of success in their activities for science, for humanity in general and for better mutual understanding."

Prague collection of Tibetan prints from Derge. The Oriental Institute, Prague has the titles of the works xylographed by the Dgoṅ.chen and Dpal.spuṅs monasteries of Derge. They are:

Dgoṅ.chen collection	20 sections	2,299 items
Dpal.spuṅs collection	15 sections	3,316 items.

During my visit to Prague I requested Prof. Kolmaš to catalogue them as the Derge editions were carefully edited and xylographed clearly from wood blocks which were engraved by multiplicity of engraving tools corresponding to the different strokes of Tibetan letters. After long negotiations extending over twelve years, Kolmaš finally succeeded in cataloguing 5615 items. The waiting was like the Kumbh Mela held after every twelve years. On *17 June 1969* he informed me that "The total number of items will represent serial nos.17,479–23,093 (in continuation of your *MHTL*, 3 vols). Each section is further divided into volumes (with side captions) or divisions (without side-captions) and the respective numbers of items belonging to the volume/division. For example:

xvi. LAM ’BRAS SLOB BŚAD
Studies on and explanation of the *lam-’bras* doctrine.
23 volumes, 106 items. — Prague nos.15.001–15.106
(serial nos.19,125–19,230).
Ref.: IT (= Les imprimeries tibétaines, etc., par Lokesh Chandra, *JA* 1961, p.508, no.5).

1	KA	001–02	002:JA (i.e. item 002 side-captioned JA)
2	KHA	003–07	
3	GA	008–10	
4	NGA	011–16	*O14* (means that side-caption is either missing or illegible, etc.)

Etc.

They were printed by the Czechoslovak Academy of Sciences Prague in 1971 in two volumes.

The Iconography of the Derge Kanjur and Tanjur (Śp.241). Prof. Josef Kolmaš reproduced the 646 illustrations in this edition kept in the library of the Oriental Institute, Prague. Its frontispiece depicts (i) the King (*mi.dbaṅ*) of Derge Bstan.pa.tshe.riṅ (1678–1738) the initiator and patron of the Derge Kanjur and Tanjur, (ii) Chos.kyi.ḥbyuṅ.gnas (1700–1775), Mahāpaṇḍita of Situ, author of the index of the Kanjur..., (iii) and the Great Corrector (*zhu.chen*) Tshul.khrims.rin.chen (1697–1769) who did the index of the Tanjur.

The genesis of this book lies in the Indo-Czech Cultural Agreement which afforded opportunities to scholars to keep in touch with each other in an emerging order of international communication to explore new avenues of scientific collaboration so that rare materials preserved in one country and methodology evolved in the other could open up new domains of study or substantially enrich existing disciplines. Under this Agreement I had the privilege of visiting Prague in 1975. Here I saw the dream of my youth, the Derge Canon, treasured in the silence of the library of the Oriental Institute of the Czechoslovak Academy of Sciences. The Oriental Institute was fortunate to get this set of the Derge Kanjur and Tanjur from the Chinese People’s Republic in 1958, through the sustained efforts of Prof. Kolmaš. Alas! the last set of the Derge Canon. My instantaneous reaction was: “Oh light sleeping in the house.” During discussions with the authorities of the Ministry of Culture and of the Oriental Institute I pointed out that the Tibetan xylographs from Derge preserved in their library are a priceless heritage of mankind and the illustrations in them are of extraordinary value for a study of the development of Buddhist art. An edition of the illustrations in the Derge Kanjur and Tanjur to be sponsored by the Oriental Institute, Prague, was discussed at length. The photographing from the xylographs was to be undertaken at Prague. Prof. Kolmaš was to write the historic context of the Derge Canon, to arrange the illustrations, to decipher the versified legends under each illustration (no simple task!), to index all the entries in alphabetical order, and to edit the whole into a book. I left Prague with a letter to the Ministry of Culture with the hope that “it will be possible to make the project a reality so that the world can admire the valuable contributions of your scientists to human learning." By October 1976 final approval had been accorded to this project by the Oriental Institute of the Czechoslovak Academy of Sciences. Prof. Kolmaš worked hard and within couple of years, he completed the work.

Chinese studies on Tibetan Culture (Śp.332, Nov 1983). It is a reproduction of the *K'ang-tsang Yen-chiu Yüeh-k'an*, the first Chinese research monthly on Tibet. The journal remained unknown to the world inspite of its cultural and political importance. It was founded in 1946 by Chinese intellectuals for a **quick solution of the "marginal territories of China"**. At the end of World War II, China concentrated on the marginal territories in North China (Outer and Inner Mongolia), North East China (Manchuria), North West China (East Chinese Turkistan) and South West China (Hsi-k'ang and Tibet). Mr. Shao Ming-shu stated in the opening speech on *6 Oct 1946* that the study was to be oriented mainly towards the securing of China's sovereignty over Tibet. A monthly journal was published from Oct 1946 to study the political, economic, cultural and defence questions. The monthly appeared regularly upto Jan 1949.

Cataloguing Tibetan xylographs at the Academy. I wrote to Dr. Karan Singh, Minister of Education, Culture and Social Welfare on *12 Sep 1979*.

India's culture, keenly alive to the immensity of ideas in the vastness of time, is treasured in known and much more so in unknown manuscripts both in the country and abroad that were taken along by great masters who frequented the Asian continent upto its northernmost limits of Buryatia, Mongolia, coming down to Central Asia and Tibet, going up to East Asian lands of China, Korea and Japan, and down to the South East Asian countries. All this is as "innumerable as the sands of sacred Gaṅgā" (in the parlance of the Sino-Japanese tradition) and the more our knowledge of it advances the more do we become aware that it keeps receding into the unknown, which tempts us to the light that keeps vigil on the far horizon, deep in history. Every manuscript becomes a new flicker of the vast ungrasped illumination.

A very precious part of our heritage travelled to the inaccessible fastnesses of Tibet. It was studied and enriched unhindered among her forbiddingly high mountains, untamed rivers, and immense waterless deserts. It lived there, enlivening the great minds of the Land of Snows. This literature was fostered for thirteen hundred long years in this blessed Land in the eternal flow of the thirst for knowledge. About a million texts came into being. It gave an unlimited world to the limited mind of man.

As early as 1836, the great Hungarian traveller-scholar Kőrösi Csoma, had opened up a vast vista of the treasures of art and thought, literature and philosophy, grammar and lexicography, medicine and metallurgy, astronomy and alchemy and other branches of learning of India hidden in the Tibetan language. The dark recesses of India's history shone afresh by the dedicated and pioneering efforts of Kőrösi Csoma. These studies have continued ever since.

Since the last half century the great Indian explorer, Prof. Dr. RaghuVira collected a rich treasure of Tibetan manuscripts and xylographs which run into several thousands, and cover philosophy, art, literature, linguistics, literary criticism, history, metallurgy, medicine and numerous other disciplines known to the Classical world of Asia. They are carefully preserved at the International Academy of Indian Culture. It is a crying need of the hour that they be catalogued.

For the last two years we have been engaged in preliminary inputs for a scientific catalogue. An Indian and a Tibetan scholar have been busy on this project. Now we have reached a stage when an experienced scholar alone can transcribe, redact, reference, and write out the descriptive catalogue of our Tibetica holdings, which may run into four thousand entries, excluding the editions of the Kanjur and Tanjur. In this connection, I had discussed the project with Prof. Josef Kolmaš of Prague at an international seminar held at Oxford in July 1979. He is one of the few outstanding authorities on the subject. He has kindly consented to prepare and edit upto the final print copy of the catalogue of our Tibetan holdings. It will take an year of solid work. For this he will have to be provided with airfare from Prague to Delhi and back and the usual hospitality for an year. I hope that the ICCR will be able to help in this regard.

The printed catalogue will be used on an international level in Europe, USA, USSR, and Asia wherever Indic studies are carried on. It will bring goodwill and glory to the ICCR in international academic circles.

The descriptive catalogue of these manuscripts and xylographs will become an inexhaustible source to unravel the forgotten metaphors of our culture pulsating in the deeps of the unknown. New dimensions will be born and India will emerge anew for the world, in the words of Rene Grousset "l'Inde, cette Grece excessive".

After four years of negotiations, Kolmaš could come to Delhi on *26 Sep 1983* to catalogue the Tibetica at the Academy.

History of Buddhism by Bu.ston is a major source for the history of Sanskrit literature as well as for Ancient Indian history. It was translated from Tibetan into English by E. Obermiller in two parts (Heidelberg 1931–1932). The original Tibetan text has been rare. This lacuna has been acutely felt more and more as researches have advanced. To remedy this the original Tibetan text was brought out in a facsimile edition as a separatum. Prof. J.W. de Jong, Head of the Faculty of Asian Studies, The Australian National University, Canberra wrote: "Thank you very much for sending me the Tibetan text of Bu.ston's History of Buddhism. I am very glad to have it because I have often wanted to check passages in Obermiller's translation".

Maṇḍalas of the Tantrasamuccaya are volumes 13, 14 and 15 of the *New Tibeto-Mongol Pantheon*. They comprise about 130 maṇḍalas pertaining to the various divisions and subdivisions of the Tantras, and this is the first comprehensive work in this domain of great significance to art as well as depth psychology. It has been universally acclaimed, for example, Mr. Chance Lord from Paris writes: "Brothers of the light, I have just had the mind-expanding experience of viewing Maṇḍalas of the Samuccaya.

Brahmā and Sarasvatī in Tibetan art. Brahmā and Sarasvatī were iconically described in the sādhana-mālā of Panchen Lama Phyogs.las.rnam.rgyal entitled "Yi.dam.rgya.mtshoḥi sgrub.thabs rin.chen.ḥbyuṅ.gnas.kyi lhan-thabs rin.ḥbyuṅ don gsal". This work is of great interest for art history as it gives the complex details of 500 icons in their meditational context. Out of them large-size line-sketches of Brahmā and Sarasvatī were reproduced to obtain international cooperation for a larger project on the complete text. They were appreciated everywhere, e.g. Prof. Dr. S.E. van Lohuisen-de Leeuw of the Institute for South-Asian Archaeology of the University of Amsterdam wrote: "The postman came in a few minutes ago with your letter and the beautiful pictures. I hasten to acknowledge receipt and to thank you most cordially for this delightful present. We are going to get them pasted up and will hang them on the walls in our new institute".

Dr. B.C. Olschak, Director of the Institute for Central Asian Studies, Zürich: "In the last days I had the visit of Mrs. Surkhang and her lovely daughter, who has the promising name Byams.pa. dbyaṅs.can. Both ladies were delighted to see your 'printed matters' and just screamed with joy to look at the patroness SARASVATĪ......Thanks to your beautiful prints my studio is becoming like an "anteroom" of your International Academy of Indian Culture and the real miracle is: that you always send the right pictures just at the very right moment..."

Cooperation with the Leningrad University. During a visit to the USSR, I met Prof. B.I. Kuznetsov, who taught Tibetan language, literature, culture and history at the Far Eastern Department of the Leningrad University. On return I sent some books to Prof. Kuznetsov who wrote: "I have received the book "The Sources for the History of Bon" which you so kindly sent to me. Ela! my poor language has not words to express how I am grateful to you! I looked through this book and found that it contains very important sources".

"Many thanks for the History of Buddhism by Tāranātha. Tāranātha's History is for the constant using and I am grateful to you for this valuable gift. Indeed this edition has demerits and old and new mistakes. Instead of Bagang (town) the editor gives Bagada. Vasiliev thought that it is Bagdad (in Multan!) but in our manuscript it is very clearly written Bagang etc. At the same time it is a very valuable edition, I mean Indological side of it: reconstruction of names, places, and persons. All this is very interesting for me."

Chronology of Tibetan Buddhism. Sum.pa.mkhan.po wrote the *reḥu.mig* or chronological tables of Tibetan Buddhism year by year. These were edited in the Dpag.bsam.ljon.bzaṅ in the

Śatapiṭaka series. Mr. Bireshwar Prasad Singh translated them for the *Journal of the Bihar Research Society*, Patna. The Academy granted him permission to translate the *reḥu.mig* with due acknowledgment.

The Annals of Lho.brag by Dpaḥ.bo.gtsug.lag were edited in four volumes by me under the title *Mkhas.paḥi.dgaḥ.ston*. They are being translated by Mrs. C.L. Hoog of the Instituut Kern of the Rijks-universiteit, Leiden. As they are long since out of print, the Academy collected the stray forms and sent them to Leiden.

1973. Dr. Martin Brauen, Curator, Völkerkundemuseum der Universität Zürich wrote to me regarding the valuable **frescoes in Ladakhi monasteries**. Ven. Kushak Bakula had alredy recommended to Prof. Karl Henking, the Director of the Museum, to depute Brauen to report on the frescoes and paintings. Brauen surveyed the situation in Ladakh and suggested a three-stage restoration to the Swiss UNESCO Commission, Bern and to the UNESCO in Paris.

"After having consulted the Swiss UNESCO Commission in Bern, I take the liberty to write to you on the following matter:

"As curator and keeper of the Asian department of the Ethnographic Museum of the University of Zürich I spent some weeks during July and August 1976 in Ladakh (north-west of India). There I was specially interested in monasteries and their paintings. On these visits to the monasteries I found that an enormous number of the monastic wall-paintings are in an alarming condition. Above all there are two dangers which menace the frescoes:

– not compact, porous and falling wall-plasters,

– water damages because of not watertight roofs.

"Seen from the content, style and age most of these frescoes are witness of singular beauty of Lamaist art. Specially to mention are the vacant monastery of Alchi and some frescoes in the monastery of Hemis. You will find samples of these paintings in the book *Himalayische Kunst* by M. Sing, UNESCO, 1968, pp.47, 60–61, 84–85, 94–97.

"In my opinion it is very important to do one's utmost to preserve these Ladakh frescoes. Therefore I address myself to you, for the UNESCO can surely make a precious contribution to the preservation of the wall-paintings. I would like to propose to you the following possible proceeding:

1st stage

1) Visit to all accessible monasteries of Ladakh and compiling a documentation about the frescoes found there (photos, sketches, text). This job could be undertaken by the Ethnographic Museum of the University of Zürich.

2) Analyses of the conditions of the frescoes and making a list of all necessary works of restoring. This work should be executed by a specialist of frescoes.

3) Writing a report in which the facts to 1) and 2) are included, and in which a possible "plan of restoring" is drawn up. This report should be sent to all interested persons and institutions (UNESCO, Indian Government etc.).

2nd stage

Because of the report if some financial means are made available, plans of restoring the works can be started.

3rd stage

Execution of the restoring works.

At the moment the 1st stage of this long-term plan is urgent. The necessary finances for this 1st stage would be low. A specialist for frescoes, a specialist for Tibetan paintings (perhaps myself) and perhaps a photographer would be the necessary staff for the 1st stage, but one could also do without the photographer.

An early statement about what you think about the project which I present you in this letter would be appreciated very much, for already during the coming winter we could start the necessary working (1st stage).

Fifty years have gone, we shall go, and the frescoes which are the only vestige of Kashmiri art will go, and it is sad to think that the glorious artistic heritage of Kashmir will have been a victim of apathy and unconcern.

Dr. Brauen wrote to me after 17 years to find out if the xylograph of 500 Icons was reproduced in our *New Tibeto-Mongol Pantheon*. He was working on its painted version in colour, with Mongol captions along with Tibetan: "Our museum is in the possession of a **painted version of the Narthang pantheon** (510 gods) which you have published long ago as wood-prints (and recently as reprint in Japan). When I was studying the reproduction in your books I had the impression that at least some of the drawings were corrected or even redone as sometimes the characteristics of wood-block prints are missing. Am I right and if yes, were also the dhāraṇīs rewritten? If so were all rewritten and if so in an other size than the original dhāraṇīs? If I compare the size of the rectangle in which the dhāraṇīs were written (in your book) with the size of the square in our edition I realize that in your edition the side-lines are not of the same measure (= rectangle with vertical lines longer than horizontal lines), whereas in our edition the lines are all of the same length forming squares. If I look closely at the single lines I have the impression that they were also drawn by ink and not printed by a wood-block. I would be very glad if you could help solve my small problem...." I wrote back to him that the figures and dhāraṇīs were all redrawn by Lama artists and it was not a facsimile edition of the xylograph.

Dr. **Blanche C. Olschak** was corresponding with me regularly since 1963, when she visited India for the first time. Just a sample letter: "Thanks for your beautiful Japanese mandalas and your most kind letters. Every message and every line from you is, like always, a great spiritual stimulation.

"Today I read sad news in the newspaper. In Ulan-ude, Professor Bidia **Dandaron,** the famous Buddhologist and Tibetologist, was sentenced to five years forced labour in a concentration camp. He was accused of Buddhist "religious activity". Buddhist studies and research work, having been furthered by the government, seem now—again—to be attacked by the secret service, etc., police-specialists always mixing up scientific work with ritual practice". We, indeed, live in a completely crazy world...

"Here we had the pleasure to welcome some ninety Tibetan refugees (I did big publicity to be able to invite them). They will be settled in a beautiful environment in the canton of Glarus etc. And, just think, *a Tibetan baby was born in the aeroplane*, just *above the clouds* at a height of 9400 m. With the help of a Swiss Red Cross doctor and a passenger who happened to be a gynaecologist everything went o.k. The baby was named *Dölma Namdu* (*sGrol.ma gNam.gru*) and the Swissair pilot became the godfather. So we had a fine story. Dr. Sharada Rani will be delighted to hear about it! *I am longing for her* and I want again to cook for her my special vegetarian dishes "à la Blanchette" (*20 Feb 1973*).

I did not keep copies of replies and by chance a reply of mine has survived: How delighted I am to get your letter of 11 June 1981 and to find you giving the young people a younger vision, showing them the radiant tapestry of their deeper being, awakening them to the poetic sphere that animates with its wonder-filled images. Words are amulets of an expanding consciousness: your new prints and reprints have to grow, to expand.

Blanche is Gaurī in Sanskrit. Gaurī is the majesty and the mystery of Mount Kailash of its limitless spectrum. So is Blanche the winged heart of the silence of Tibet. In her books the radiant Land of Snows is a flowing current that escapes from the hands of Avalokiteśvara himself. Her words drop like gentle petals on the solitude of Tibet. She summons the ripped links between autumn and Man in the now desolated lap of the Himalayas. Has she been told by the wind and the night and the stars of Tibet. "No more anthologies of pistols. A new structure rises from the innermost substance of time" (*21 Feb 1983*).

Read the interesting name of the Prime Minister of the Philippines: César **Virata** (*22 Feb 1983*).

Abhidhānottara-tantra. "I am in particular interested to obtain different editions of rGyal tshab rje's *dU ma rin chen 'phreṅ ba'i sñiṅ po'i don gsal bar byed pa* (= dU ma rin chen Dar ṭīk). I welcome any information as to where I could obtain copies of this text because I am working on its translation and like to check the various textual variants.

"1977 you asked me to send you a copy of a talk on the 'Ḍākinīs in the Saṃvara tradition' I gave in Zürich. You might be interested to know that in 1979 I have completed my dissertation on this topic entitled 'Selected Chapters from the Abhidhānottara-tantra. The Union of Female and Male Deities' (Columbia University 1979). This dissertation rectifies also some inaccuracies that had occurred in my talk. It contains the edition and translation of eight chapters of the Sanskrit text" (Martin M. Kalff, *2 Sep 1980*).

Indian bronzes in Tibet. Ulrich von Schroeder, Wollerau (Switzerland). "After finishing the catalogue for the exhibition of SriLankan Bronzes (Musée Guimet, Rietberg Museum, Sackler Gallery) I have started again a new major project concerning Buddhist art in the Himalayas and Tibet. During two recent field trips to Tibet I have seen numerous bronzes of Indian origin (Swat, Kashmir, HP, Post-Gupta & Pala). If I succeed in getting the photographs, I will do a monograph on Indian Buddhist bronzes in Tibetan monastic collections. Indian Buddhist culture and its influence continues to be a fascinating subject for me and I hope that my future work will bring me occasionally to New Delhi" (*23 June 1992*).

Lahul and Spiti. Tadeusz Skorupski wanted to complete the survey relating to the work of Snellgrove and Skorupski already done in Ladakh. (*The Cultural Heritage of Ladakh*, 1977, 1980) Snellgrove wrote to the Prime Minister's secretariat with my letter vouching for the research credentials of Skorupski. He "received a cordial little letter signed by Mrs. Gandhi herself".

Prof. Søren Egerod, Director of the Institute sent a microfilm of Münter manuscript nr.79 of Tibetan mudrās in Oct 1973. This was published by Erik Haarh in the *Acta Orientalia* 1958:23/1–2.57–91. They were correlated to Tibetan texts by Prof. Nirmala Sharma (*Bamiyan, Hārītī and Kindred Iconics* 2011:143–60).

Collaboration with the National Museum of Ethnography, Stockholm. The Director of the Sven Hedin Foundation and the Curator of the Asian Department of the National Museum of Ethnography, Stockholm (Sweden), Dr. Bo Sommarström was on a visit to India in connection with the five-year UNESCO project on Buddhist Art. He was keen to visit the International Academy of Indian Culture and meet me to discuss problems of art history. On *23 Oct 1970* he called on me alongwith with Dr. Robert of Klinbeberg of the Anthropology Department of the University of Stockholm. The two scholars intend to conduct a pilot research project in a Himalayan village on Buddhism in relation to life. Dr. Sommarström is an anthropologist of international repute and he was invited to conduct a survey on reindeer hunting in Mongolia.

Dr. Sommarström spoke of the collection of Lamaist xylographs and manuscripts preserved in the Sven Hedin collection. They were being catalogued by Helmut Eimer of the Central Asian Seminar of the University of Bonn. They number about 1800 titles including duplicates and the Lhasa Kanjur.

Dr. Sommarström further said that over 200 woodcut Buddhist illustrations were collected by Sven Hedin from Mongolia and China. While texts and paintings are being catalogued, there was no one to identify these woodcuts. It was agreed that the National Museum of Ethnography, Stockholm and the International Academy of Indian Culture will collaborate in their identification and eventual publication. Dr. Sommarström was to come to India again in January 1971 and at that time he would bring all these original woodcuts to be filmed for research. This project was to open the way for collaboration between the art historians of India and Sweden.

Dr. Sommarström wrote that the search of the prints is a problem, and he sent a Chinese print of Amitābha with his retinue of 33 deities, which is reproduced on page 52.

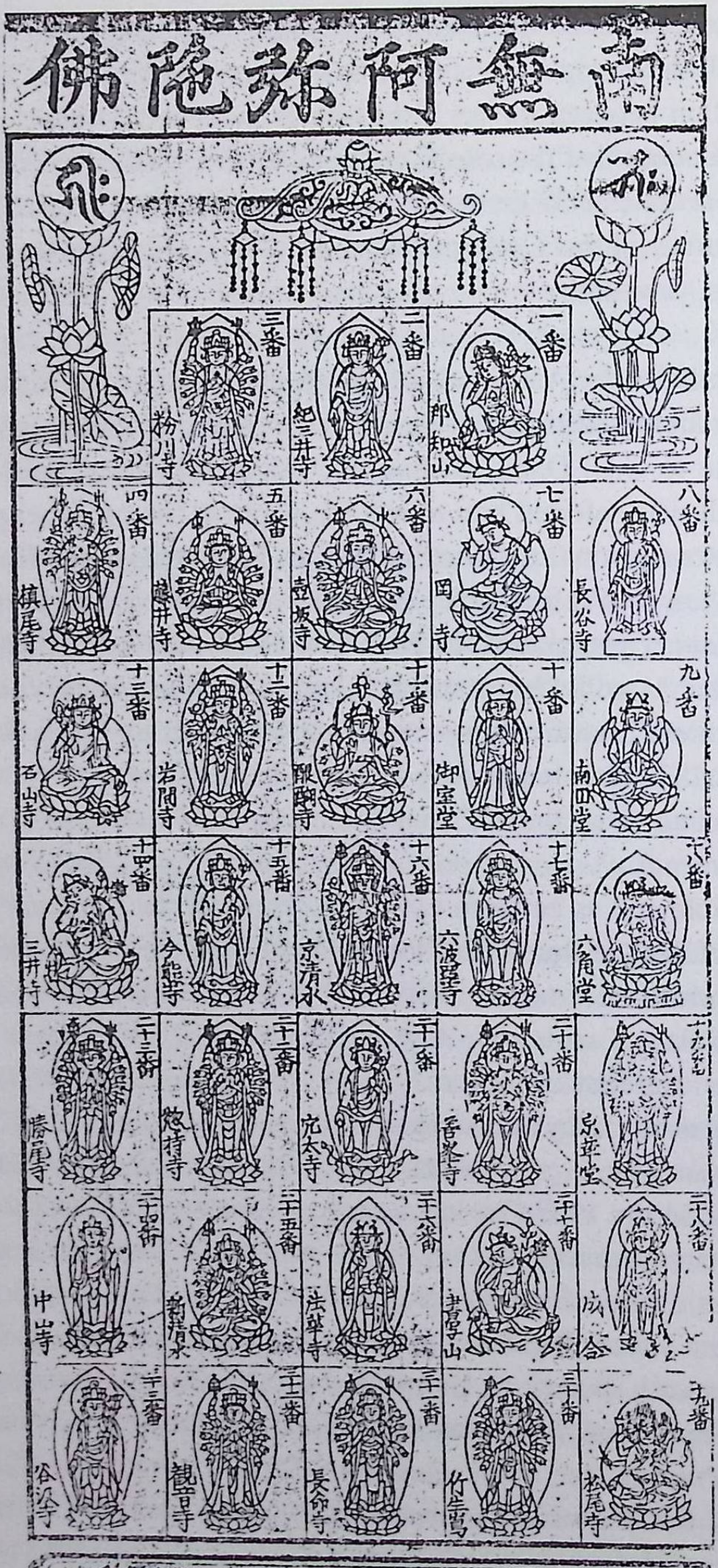
Presented 28 volumes of the *Collected Works of Bu.ston* to the Sven Hedins Stiftelse, State Ethnographic Museum, Stockholm.

Kulārṇava-tantra. Gunnar Andersson of the Institute of History of Religion of the Uppsala University was editing and translating this Tantra and he failed to get replies to his letters to obtain manuscripts. He wrote to C.G. Diehl, Bishop of Tranquebar, The Tamil Evangelical Lutheran Church, Tiruchirappalli who referred him to me. He wrote to me on *15 Aug 1972*: "I am working on a new edition with translation (into Swedish, at least for a start) of the Kulārṇava Tantra. I think that Vidyāratna's edition in Tantrik Texts (subsequently republished by Ganesh & Co. with a partial translation, or rather paraphrase, by M.P. Pandit) is very unsatisfactory, and this goes for Mr. Pandit's 'translation' as well. I have, so far, in my possession copies of some 30 manuscripts of this text. Of other editions I have only seen the one published by Shree Punya Sheel Sharma at Prayāga (and the partial Hindi translation by the same author).

"Now, the first chapter of the Kulārṇava is of special interest *being almost completely identical with the sixteenth chapter of the Garuḍa Purāṇa Sāroddhāra by Naunidhirāma*. The differences are negligible and as between two manuscripts of the same text. A separate origin of these two texts is out of the question. Either the one has borrowed from the other, or else they have a common origin in some third text, hitherto unknown, perhaps the Adhyātmaviveka? in his commentary on Śāradātilaka Tantra 1.31. Rāghavabhaṭṭa quotes some verses from this text that are also at the beginning of the first ch. of the Kul. and the sixteenth of the Gar. Pur. Sār. As far as I know no manuscript of the Adhyātmaviveka has been found so far.

"This is why I *must* have a copy of this ed. of the first ch. of the Kulārṇava with a Hindi commentary mentioned in the 1968 Catalogue of the Chowkhamba Sanskrit Series Office.

"I received your name and address from the Rt. Rev. C.G. Diehl, Bishop of Tranquebar (now retired), and I was not aware of the fact that you may be a Tantrik scholar. This possibility, however, opens up new vistas. There are many technical points in the Kulārṇava that I simply can't understand on my own. Sooner or later I must go to India, but, unfortunately, this is, as yet, not practicable. In the meantime, I have been promised help by some scholars connected with the periodical *Chaṇḍī* at Prayāga (the above-mentioned Shree Punya Sheel Sharma and his brother Bhadra Sheel, mainly). For one reason or another this seems not to be forthcoming. Perhaps you could help me? If you couldn't answer certain questions yourself, perhaps you could relegate them to some Tantrik pandit? Or else, perhaps you could give me the name and address of someone who might be willing and able to help? I might ask questions like the following: what is meant by the


南無阿弥陀佛
一番 那知山
二番 紀三井寺
三番 粉川寺
四番 槙尾寺
五番 藤井寺
六番 壺坂寺
七番 岡寺
八番 長谷寺
九番 南円堂
十番 御室堂
十一番 醍醐寺
十二番 岩間寺
十三番 石山寺
十四番 三井寺
十五番 今熊野寺
十六番 京清水
十七番 六波羅寺
十八番 六角堂
十九番 泉革堂
二十番 善峯寺
二十一番 穴太寺
二十二番 惣持寺
二十三番 勝尾寺
二十四番 中山寺
二十五番 新清水
二十六番 法華寺
二十七番 書写山
二十八番 成合
二十九番 松尾寺
三十番 竹生島
三十一番 長命寺
三十二番 観音寺
三十三番 谷汲寺
西國三拾三所

Thirtythree places of pilgrimage sacred to Amitābha.

Āmnāyas, and esp. the Ūrdhvāmnāya (the subject matter of ch.3), and by the *saṅketas* of the Āmnāyas" (3.41–45)?

Prof. Gösta Liebert, Mölndal (Sweden): "By both Dr. Eric Grindstead and Dr. Asko Parpola I have been informed that you have heard about my manuscript *Iconographic Dictionary of the Indian Religions* (Hinduism, Buddhism, Jainism), and that you perhaps would be willing to publish it. During the Congress of Orientalists at Paris I left the manuscript to the representative of Brill's, Leiden, who would have a look at it". Finally it was published by Brill.

Russian studies on Tibetan Buddhism. Alpo Ratia of Uppsala (Sweden) sent an enquiry to me. He wrote on *16 May 1979*: "Thanks so much for your very welcome letter of *21.4.1979* and the pleasant surprise of so many delightful publications!

"Fortunately I was already familiar with some of the sources mentioned by you, viz.: B.D. Dandaron's article and the three by G.N. Roerich in *Encyclopaedia of Buddhism* I.2. Also, half an year ago I ordered through interlibrary service a photostat copy of Roerich's "Russian Indology".

"As for the other sources you mentioned (Lokesh: *Tibetan Polymaths of Mongolia*, Rinchen: *Four Mongolian Historical Records*, and Aga datsan's par.tho published by Bethlenfalvy in *Acta Orientalia* <Budapest>), these are valuable pointers indeed!—something I had overlooked. It bodes well for the future that persons of stature are taking an initiative to bridge the gap between the wisdom and learning of ancient civilizations like India's and the secularism and existential uncertainty (?) of technologically and materially advanced states like the USSR.

"Thanks again for all the publications! *Two* ends of the envelope were missing upon arrival!, but the contents were probably complete: a cyclostyled copy of your Buddhist Temples of Eastern Siberia, an offprint of your 'Indian Culture in Transbaikalian Siberia', two informative annual reports of the International Academy of Indian Culture, a Śatapiṭaka check list, and a handsome woodblock print of Maitreya (with explanatory note). Your 'Buddhist Temples' is a fine complement to 'In Search of Buddhist Manuscripts in Eastern Siberia'. I must lend the annual reports to Prof. Gunnar Carlstedt (History of Religions, Uppsala) for his interested perusal...

"My reply has been delayed by the uncertainty which surrounded the planned Outline History of Russian Studies on Tibetan Buddhism. Unfortunately this theme proved too demanding and time-consuming to realize as a 'scholarly paper'.

"In any case, along with this letter I send you a xerox copy of an article on B.D. Dandaron which I received from the author, Dr. Aleksandr Pjatigorskij (formerly Research Officer at Institute of Oriental Studies, Moscow, now at Dept. of History, SOAS, London). Perhaps I might mention bibliographic particulars on two other publications worth your knowing:

- Walther Kolarz: *Religion in the Soviet Union, London*, Chap.XIV "Buddhism", 1961:448–469.
- Nikolaus N. Poppe: "The Buddhists in the USSR", in Boris Iwanow (ed.): Religion in the USSR, Munich, 1960:168–179.

First travel to Hungary (*1–7 Oct 1975*) was to visit the University, Academy of Sciences, and other institutes specialising in the art, history and classical literatures of Tibet, Mongolia, Central Asia and in multiple disciplines of Indology. I had the fortunate chance of seeing a page of an early Uigur translation of the Buddhacarita, and Sanskrit dhāraṇī-mantras transcribed in Uigur. Met Dr. Förset Vekerdi of the National Széchényi Library to discuss songs of the Roma. He stated that the Roma left India early in the fifth century, and not the tenth century as held in general. I located the Iskandar papers which are the basis of the pioneering researches of Kőrösi on the Tibetan Kanjur. Józef Terjék the expert Tibetologist agreed to edit these papers. Prof. G. Kara was to send the transcription of the Caṇḍālī-dhāraṇī in Uigur for restoration into Sanskrit, and for finding its parallels. He was also to write an article on the Mongolian symbol which begins every folio of Mongolian xylographs. He was to give its variants over the last eight centuries. This symbol stands for the sacred syllable *OṀ* in the inscriptions of the Gupta period.

During this trip, I could buy the four volumes of Karl Brugmann, *Grundriss der Vergleichenden Grammatik der Indogermanischen Sprachen*, Strassburg, 1886. It is a very rare work and still remains a source-book for Indo-European languages (*6 Oct 1975*).

Tibetan Compendia Written for Csoma de Koros (Śp.231, 1976). Dr. József Terjék of the Kőrösi Csoma Társaság edited the facsimile reproduction of books written by Ladakhi scholars for Kőrösi in 1824. The contributions of Kőrösi, the national hero of Hungary, to the study of Indian thought and literature is of historic dimensions. He had set out to trace the original home of his people and ultimately in that quest he became the founder of Tibetan Buddhist studies. He arrived in India in 1822 and spent the rest of his life here. He became enamoured of the Tibetan language in all its esoteric mystery. By his untiring labours, a new discipline was born, and India emerged for the East as the birth place of philosophical ideas, symbols and fantasies of art, in the millennia of Buddhism.

Wanderer into eternity. His Excellency Mr. Pal Losonczi the President of the Hungarian Peoples' Republic was on a State Visit from *6.12.1976*. The President paid *inter alia*, homage at Darjeeling to the mausoleum-stupa of Kőrösi Csoma Sandor who is a National Hero of the Hungarian people. Kőrösi is an eternal bond in the friendship between the peoples of India and Hungary, and in the scholarly world the founder of Himalayan philology and Himalayan Buddhist studies.

President Losonczi flew to Darjeeling to pay tribute to the great Hungarian orientalist Sandor Kőrösi Csoma who "sleeps the sleep that knows no waking where he searched the cradle of the Hungarians." He laid a wreath at the white marble tomb of Kőrösi Csoma which carries the inscription... "Son of Hungary, who came to the East to continue philological researches and throughout the years spent in hardship that humans rarely suffered, with untiring work for the benefit of science, he prepared a dictionary and a grammar of the Tibetan language, these are the most beautiful and true memories of him..."

The President said: "Leaving Hungary about a century and a half ago in search of the original Hungarian homeland, Csoma the "wanderer of the far-aways" started his trip to this remote world to look for and to find the glorious ancestors of Hungary. However, destiny was not kind enough to grant him the so desired ten more years that he longed for".

Young poets celebrate Kőrösi in poems. Lajos Magyari (born in 1942) published his poems on him in 1970. He is the son of the same Hungarian tribe, called Szekely, from which the hero of his poem came at the end of the 18th century. They regard themselves as the descendants of the Huns, the first Hungarians, who established an empire in the Pannonian Basin under the reign of Attila in the fourth century.

The poem of Lajos Magyari was published again in 1976 at Debrecen (Hungary) edited by Lazzlo Kadar, who writes: "A. Kőrösi, the Christian theologian became a Buddhist in Ladakh. We do not know whether, or not, he thought or knew that, when doing so he found his way back to his forefathers' religion, Nevertheless, reading his work on the history of Buddhism one gets the impression that the Huns, or, at least a part, or a social stratum of them were Buddhists when they arrived in the Carpathian Basin.

"A. Csoma de Koros died on *11 April 1842*, in Darjeeling on his way to Lhasa. As the report of his death spread over his homeland, the veneration of his compatriots for his puritan personality and self-sacrificing patriotism grew from year to year and from generation to generation. Today he rates as one of the most popular great men of his nation. Meanwhile his reputation increased in the Buddhist world too. The Taisho University in Tokyo acknowledged him as a bodhisattva in 1933."

Hungary is a land glowing with discoveries of the vigour of India's cultural history. Another Hungarian scholar, Sir Aurel Stein points out that his epoch-making discovery of the Tun-huang grottos was prompted by Professor de Loczy the head of the Hungarian Geological Survey who had recognised the artistic interest of the mural paintings and stucco sculptures which bid the onlooker to accompany them into worlds of luminous beauty. Sir Aurel Stein (1862–1943) was born at Budapest on *26 Nov 1862*.

On *8 Dec 1976* I presented the book of the extensive notes written for Kőrösi by the Lamas of Zanskar to President Losonczi. These pages were preserved at the Academy of Sciences, Budapest. The President of Hungary was delighted that Indian scholars have worked on their national hero. He was to lay a wreath at the grave of Kőrösi. The Hungarians always felt an attraction towards their unknown ancestral land. Kőrösi considered the study of Tibetan as a step in a search for the ancient home of his people. For political reasons he could not go to Tibet earlier. His bust at the Asiatic Society of Bengal is by the Hungarian sculptor B. Holla. Another Hungarian sculptor G. Csorba portrayed him as a Bodhisattva sitting in padmāsana at the Taisho University, Tokyo. Robert Browning (1812–1889) wrote of him:

Loftily lying,
Leave him—still loftier than the world suspects
Living and dying.

The epitaph on his mausoleum runs: One poor Hungarian without money and applause but with a firm persistence and enthusiastic patriotism searched for the ancestral home of the Hungarian nation, but finally collapsed under the burden of his efforts. Far away from his motherland he rests in eternal sleep but stays alive in the memory of the Hungarian nation.

Prof. Dr. Frederic Spiegelberg of the Department of Asian Languages, Stanford University, Stanford (California) wrote: "I hasten to send you my little attempt at publishing some **block-prints** of my collection, realizing, of course, that this little folder is completely dwarfed by the enormous work that you have done and are doing."

Study of Tibetan art techniques. Mr. Michael Harlin studied the techniques of Tibetan scroll painters at the Academy, comparing classical methods with modern practice.

Studies of Indo-Tibetan culture. Mrs. Toni June Shouse stayed at the Academy for a few weeks to study Indo-Tibetan culture in general.

***1975*. Early Sino-Tibetan Art.** Mrs. Heather Karmay was working on a series of dated woodcuts and bronzes of the Lamaist tradition of China and Tibet of the early 13th to 15th centuries. Sent her rare illustrations from the microfilms in the Prof. RaghuVira Collection of Tangut xylographs.

Blue Annals (*Deb.ther.sṅon.po*) by Ḥgos.lotsava (1478 CE). Prof. J.W. de Jong (Canberra): "I also received my copy of your edition of the Blue Annals which is beautifully done".

Dr. L. Mall, University of Tartu, Estonia (USSR): "Thanks for your letter of Jan 1975 and the books Sādhana-mālā of the Panchen Lama, parts 1 & 2 and the Collected Works of Longdol Lama which have reached me only recently. I admire the great work that is done by you to make Tibetan heritage available to scholars".

Newark Symposium on Tibet. "There was special reason to think of you yesterday when the Newark Museum had a great symposium on Tibet. Several of those on the program, and others whom we know, spoke of you and thought everything would have been even more interesting had it been possible for you to attend" (Mrs. Jessica Feingold, Conference on Science, Philosophy and Religion, New York).

1976. "I was deeply impressed when we got your extremely valuable gift for our Institute. I am so much obliged to your kindness not only on my own behalf, but also in the name of my students. Your books will help us to investigate more thoroughly the Buddhist culture and also the culture of your country where so much attention is paid to scholarship". Prof. A. Róna-Tas, Budapast (*20 Feb 1976*).

Tibetan-English Dictionary. During her visit to the USSR in 1975, Dr. Mrs. Sharada Rani discussed the collaboration of the International Academy of Indian Culture and the Academy of Sciences of the USSR in the project of bringing out Prof. G. Roerich's Tibetan Dictionary. On *13 May 1976* Madame Vilena Dylikova-Parfionovich replied: "We would like to express our deep gratitude for your kind invitation to us to visit India and famous Institute headed by you. We are fully aware of the fact that such a visit would give us a precious possibility to study your rich experience in compiling Tibetan dictionaries. The director of our Institute, Academician Gafurov, has nothing against our visit to India. The matter is that the Academy of Sciences of the USSR has many invitations of Soviet scholars to different foreign institutions, so we are to put off our visit, till the Academy is able to organise it."

"Together with my wife we have finished the seventh volume of G. Roerich's Tibetan Dictionary. The Publishing House has promised to start its publication in the nearest future. We are planning to finish the whole dictionary in three years. It is to include approximately 75–80 thousand of words" (Parfionovich).

Tibetan-Sanskrit Dictionary. "Referring to the Tibetan-Sanskrit Dictionary, I think of you every day. Currently I am revising my translation of the vṛtti to Candragomin's Deśanā-stava, reading over difficult passages with Geshe Dargyal and filling out the glossary. Your dictionary is especially useful because of the inclusion of the Bodhicaryāvatāra and other didactic poems of the same genre as the Deśanā-stava" (Mr. Mark Tatz, Library of Tibetan Works and Archives, Dharmasala, *10 June 1976*).

Tibetan literature. "I have arrived in Sarnath and have managed to locate myself quite comfortably in the home of Geshe Jampa Theg.chog with whom I will be working during my stay here. Sarnath seems to be a good place for me to work. The environment is pleasant, and there are a number of good scholars who represent the major schools of thought in Tibet. Perhaps after I work through the basic texts with the assistance of my teacher and the standard Gelukpa and Sera che texts, I might have some intelligent questions for these scholars of various traditions. The other day, while browzing through Motilal Banarsidass, I uncovered your *Materials for a History of Tibetan Literature*. Naturally, I purchased it and I feel very lucky to have convenient access to the information therein. Please accept my appreciation for your kindness to me while I was at your Institute. I was very impressed by your collections, and I hope that I will be able to make proper use of some of your texts in the future" (Mr. Edward Bastian).

Buddhist philosophical systems written by *Lcaṅ.skya Rol.paḥi.rdo.rje*. It is a reproduction of the Grub.mthaḥ by the Second Lcaṅ.skya qutuγtu, Ye.śes.bstan.paḥi.sgron.me *alias* Rol.paḥi.rdo.rje, who lived from 1717 to 1786. He was a close confidant of the Emperor Ch'ien-lung (1735–1796) with whom he had studied. In 1745 Lcaṅ.skya bestowed upon the Emperor the tantric initiation of Cakrasaṁvara. During the period between 1736 and 1746 Lcaṅ.skya began writing his philosophical masterpiece, the *Grub.mthaḥi rnam.par.bzhag.pa gsal.bar bśad.pa thub.bstan lhun.poḥi mdzes.rgyan*. The initial stimulus was perhaps his interest in vijñānavāda philosophical tradition preserved by the Chinese Buddhist schools. It was this portion that he completed first. When he showed it to Khri.chen Blo.bzaṅ.bstan.paḥi.ñi.ma, he was perhaps unprepared for the lavish praise that it provoked. Thuḥu-bkvan Blo.bzaṅ.chos.kyi.ñi.ma (1737–1802) regarded this work as the starting point for his own Grub.mthaḥ *Śel.gyi me.loṅ*. Thuḥu.bkvan devotes chapter 10 of his biography of the Lcaṅ.skya to the composition of the *Grub.mthaḥ* (Vol.1 pp.288–311). The present reproduction is of inestimable value for the understanding of Buddhist philosophy.

Microfilms of **Mongolian xylographs** to the Budapest University. Pages 357–900 of volume 90 of the Mongolian Kanjur were microfilmed by the courtesy of the National Archives of India, Govt. of India and sent to Prof. L. Ligeti of Hungary for his studies on Buddhist texts.

1978. I was elected an Honorary Fellow of the **Kőrösi Csoma Society** in Nov 1978. The documents were presented by a Parliamentary Delegation of Hungary at Delhi in the presence of the Minister of State for External Affairs, Government of India. Thanking the President of the Society Prof. Czegledy Karoly, I wrote: I am sure that I shall have the privilege of ever enlarging the horizons of our cooperation in scientific fields with the passing of years. The fundamental relevance of Kőrösi's researches are their being a classical symbol of our nations "emotionally akin". Poet Tagore recovered this incense of heart and word, and symbolised it with a tree, investing it with inner space. This space has its being in us. The tree grows inside us.

Dr. Vilmos Meruk, President of the Cultural Institute of Hungary congratulated me on *12 April 1979*: "I am so much delighted to congratulate you on your election as a member of the Kőrösi Csoma Society. I am convinced that the Society has been enriched with an illustrious scientist who undoubtedly deserved the membership and also that your participation will notably contribute to the further development of Hungarian-Indian scientific and cultural relations."

Csoma de Kőrös symposium was held at Balatonfüred near Lake Balaton from *19–26 Sep 1979*, with the participation of over 50 Tibetanists from Austria, Belgium, Czechoslovakia, Denmark, France, GDR, GFR, UK, India, Italy, Japan, Mongolia, Norway, Poland, Switzerland, USA and USSR. Had discussions with a large number of scholars who were keen to see an Indian Tibetanist whose editions of Tibetan texts, dictionary, iconographic treatises were being consulted all the time. A European professor said: "you are with me all the time" referring to my Tibetan-Sanskrit Dictionary. At Balaton I planted a tree in the tradition of the renowned poet Tagore. Prof. Louis Ligeti the President of the symposium was of constant help to me. After the symposium, I wrote to him:

It was such a pleasure to meet you at the Kőrösi Csoma Symposium. This symposium will be an abiding symbol of the warm friendship of people in the solitudes of dream and thought, when the peaks of our sky come together. The Symposium, under your leadership, was a great success. The charming memories linger on. Your care, concern and compassion recall the Thousand-armed Avalokiteśvara ever ready to help beings.

During the symposium I met extraordinary minds of Hungary and was thrilled to hear their ideas. Their love of language is deeply ingrained in their identity since the beginning of the 19th century. They say *La langue c'est la nation* **'The language is the nation'**. Széchényi the founder of the Academy of Sciences put up a statue of the mythological bird who brought knowledge to the Hungarian people.

They preempted Ottoman domination and overthrew Austrian imperialism: both Austrian poison and Turkish opium were gone. Guba István the genius of cybernetics began his studies with Buddhism the religion of his ancestors. István translated the Mahābhārata into Hungarian verse in Sanskrit metres. I met the young poet Weöres Sandor who translated the Gītagovinda in the rhythm of the original Sanskrit. He captured the music of words and the flow of the poem and it was half mystical and half exotic in Hungarian. He himself recited for me the Sanskrit original and Hungarian transcreation: their harmony was lovely and sublime. Poet Tellér Gyula did a poetic rendering of the Meghadūta of Kālidāsa. The name of the daughter of Prof. G. Kara was Amrita, given by her maternal grandfather Prof. Rinchen. Prof. Rinchen said that she symbolises the East and the West and her name should be in the international language Sanskrit. Prof. Kara was editing and translating the Uigur version of Sa.skya Lama's guruyoga. Met the 24 years young Horváth Zoltán who was keenly in need of learning Sanskrit. He was dismayed that there was no beginner course of Sanskrit in the university and it is very difficult to approach Sanskrit alone with its extremely rich grammar. He was working on the Mañjuśrī-Nāma-saṅgīti and Candragomin's commentary on it (Mañjuśrī-Nāma-saṅgīti-mahāṭīkā) in Tibetan translation. He was interested above all in Madhyamaka philosophy. János Szerb was editing a panegyric poem in daṇḍaka metre.

To celebrate the 200th anniversary of the birth of Alexander Csoma de Kőrös, the Csoma de Kőrös Society, supported by the Hungarian Academy of Sciences and the Department of Central Asiatic Studies held a Bicentenary Symposium from *13–19 September 1984* at Visegrád and Budapest in Hungary. The Symposium dealt with Tibetan, Buddhist and Central Asian studies. Around 125 scholars from 30 countries presented research papers. The Government of India sent a four person delegation led by me.

Bibliographical program of Tibetan historical texts. János Szerb was working as a Tibetologist in Prof. Kara's team to collect names from the most important historical sources. Szerb started with the *Deb.ther dmar.po gsar.ma* published by me and also edited and translated in part by Prof. Tucci. The most important work of this type is Sum.pa.mkhan.po's Chronicle and the Reḥu.mig published by me in 1959. The first volume of the facsimile edition of his sumbum (Śp.214–222, 1975) has annals and *reḥu.mig* but they are not clear as the xylographing was done under great stress. So I sent him the earlier eye-copied edition of June 1959 (Śp.8).

J. Szerb was translating and annotating a Tibetan eulogy of Ḥphags.pa in daṇḍaka metre. "I must confess that I've never read such a terrible Tibetan text previously, perhaps it is beautiful for a Tibetan, but it is a nightmare for a translator. So my translation will be a "philological one". I leave the task of a poetical translation to others. I wrote you that Tucci believes that this poem of Ḥphags.pa is the first daṇḍaka poem. However, it is not so, as the third Sa.skya.pa hierarch had also written a daṇḍaka long before Ḥphags.pa".

Exhibition of the paintings of the Brunners. My dear Excellency Vertes, Glory to you, dear Ambassador, for the exhibition of the paintings of Sass and Elizabeth Brunner, which is an important step in the developing cultural relations of our two countries. For over half-a-century the two artistes have been the living tide that surges onwards into the cultural flow that has linked India and Hungary ever since Kőrösi Csoma set foot on our soil in the beginning of the last century. These two self-effacing daughters of Hungary created a haven of goodwill in the heart of Poet Tagore and in the minds of other luminaries of our cultural renaissance. To the leaders of our freedom struggle, too, they symbolised the cordial goodwill of the Hungarian people in the hour of our resolute strife against an imperialist yoke, ever recalling the heroic poems of Sandor Petöfi exhorting freedom fighters to behold the cliffs that rise to storm the skies.

The paintings of the Brunners are rich in the democratic iconography of the outstanding men of our land whose courage made our freedom real, and ever more they are intimations of the Truth that fills the mind with light, saying in silence that here are we: India and Hungary, because without each other, all is night (*11 Jan 1979*).

Visits to Hungary		
	1–7 Oct 1975	First visit
	19–26 Sep 1979	Kőrösi Csoma Symposium

11–19 Sep 1984	200th Anniversary of Kőrösi Csoma Symposium
3–5 Feb 2010	University of Budapest

25 June 1979. Went to see the 1782 Japanese reprint of the Ming edition of the Chinese Tripitaka (1368–1398 CE) at the India Office Library (IOL). The set was bound indiscriminately without keeping the order of both the bundles and fascicules. The large Chinese characters make it a reader's delight. Could not locate Chih.yüan's comparative catalogue compiled in 1285–1287 during the Yüan period. The Chinese texts are compared to the Tibetan and Sanskrit titles are transliterated into Chinese from the Tibetan (Taishō ed. vol.99 no.25). Nikāya-saṅgraha is a Srilankan text on Vajrayāna which I could not locate in the IOL (both the text, Government Printing Press, Colombo, 1907; and its translation by C.M. Fernando and edited by W.F. Gunawardhana, Colombo, 1908). The corrigenda to Bendall's catalogue were printed in the *ZDMG* 58.452f.

Visited the **British Museum** on *26 June 1979* and was shown round by Dr. Wladimir Zwalf. Several images need to be identified anew:

1859.12–28.25	Mañjuśrī, Java, 10–11th cent.
1859.12–28.83	Brahmā, Java, 10–11th cent.
1859.12–28.94	Vajrapāṇi, Java, 10th cent. Can be Trailokyavijaya?
1859.12–28.171	Bharālī Māmakī
1859.19–28.77	Vairocana in bodhyagrī mudrā, Java, 14th cent.
1898.7–2.13	Cundā, Srilanka, 9–10th cent.
1898.7–2.132	Cundā, Srilanka, 10th cent.
1939.1–18.1	Maṇḍala in the form of a lotus, China, 15th cent. (1+16 deities on 8 petals)
1963.7–10.1	Avalokiteśvara with his consort, Java, 10th cent.
1972.3–1.1	Dharmapāla, gilt bronze, Yüan dynasty (1279–1368). Can be Yamāntaka.
1976.4–6.1	Kamaṇḍalu, Java, about 1200. Can be a ritual kalaśa
1962.4–18.1	Inscribed crystal seal of Śrīr mahārāj-āvarizasya (*z* is written *ys*), Malwa (Central India), 3rd cent. The inscription was read from its recto impression.

Attended the **International Seminar on Tibetan Studies,** St. John's College, **Oxford** (*1–7 July 1979*). Spoke on the identification of Oḍḍiyāna which provoked vibrant discussion.

Outline history of **Russian studies on Tibetan Buddhism.** Mr. Alpo Ratia of the Uppsala University, Sweden had collected a lot of materials and an extensive bibliography on this project. He wrote: "In the course of my studies I have learned more and more about the great work your International Academy of Indian Culture is performing in the fields of Indology, Tibetology and Buddhology. On many an occasion it has also been necessary to consult one or another of your many standard works and informative articles. Especially valuable for my purposes have been your volumes, *Materials for a History of Tibetan Literature*, also the ‘Chronology of Buddhism in Siberian Buryatia’ (sine anno) and your preliminary report *In Search of Buddhist Manuscripts in Eastern Siberia* (1967). In the latter you suggest ‘A detailed scientific report will come out in 4 volumes’. Hopefully this plan has already been realised! From the Maha Bodhi Society in Calcutta I’ve twice ordered a copy of your article, ‘The Buddhist Temples of Eastern Siberia’ (in: *Maha Bodhi*, vol.76, July 1968, no.7, pp.192–196), but have not yet received any answer. Orientalist acquaintances of mine (e.g. Docent Asko Parpola of the University of Helsinki) and my instructor in Uppsala, Acting Professor Gunnar Carlstedt (before: Andersson) have earlier turned to you for help and I now do the same. Myself I happen to be a Finnish student of history of religion and of social anthropology at the University of Uppsala.” I sent further information to him, both published and unpublished.

Ph.D. degree for **Piotr Klafkowski.** The University of Poznan. Poland awarded the Ph.D. degree to Mr. Piotr Klafkowski in November 1979, in recognition of his work on Tibetan phonetics. Mr. Klafkowski is continuing his Tibetological studies with ever greater enthusiasm. He writes: “On my last day in Budapest I got the xeroxed pages of the chos ’byuṅ Mkhas.paḥi dgaḥ.ston—your edition—which were missing from my copy you once completed from stray sheets for me. Now it is fully complete, bound, and being used almost every day.

“In Csopak you told me to write to you and ask if it is possible for you to complete Longdol’s Collected Works from loose sheets. I would be most grateful if you could do it. I have missed Longdol very badly, and I am regretting it almost every day. You know what a must it is. I do believe you can still complete a copy for me.

‘You may be interested that I already referred to your Csopak paper in print—in my forthcoming review of Kolmaš’s *Iconography*..., which is coming out early next year (in Polish). I included in it a lot of bibliographical data on the Academy’s and your publications in the iconographic field. I hope you will like it when it’s ready.”

Descriptive catalogue of Tibetan texts. During the last two decades over three thousand texts have been published and these have been recorded in the Accessions Lists of the Library of Congress, India. The accession cards are replete with extensive information for the chronology of Tibetan literature. The names of authors have been standardised, with their dates (which are difficult to get at), the full title as it appears on the cover of the xylograph, indication of its contents, its extent, English preface with rare information on its place in its genre, and so on. Mr. Richard B. Martin, South Asia Bibliographer, University of Virginia Library, Charlottesville, was engaged on a descriptive catalogue of all the Tibetica accessioned by the Library of Congress. It will form a solid foundation for a history of Tibetan literature. Mr. Martin wrote to me “I was most honored that you sent regards via Mr. Donald Lopez of our University. I have, of course, seen your name a thousand times and been very familiar with your important work for many years. As you will see from the enclosed xerox from the latest Tibet Society Bulletin, my work is quite closely involved with the materials you publish." Mr. Martin visited the Academy in the winter of 1979 and it was programmed that his catalogue will appear in the Śatapiṭaka Series in several volumes.

Ancient History of Bhutan. Dr. Blanche C. Olschak of the Swiss Foundation for Alpine Research, Zürich visited me in December 1979 to discuss matters concerning her book on 'Ancient Bhutan: a study on Early Buddhism in the Himalayas'. Since then her *magnum opus* on the history, culture, religious life, iconography, monasteries, iron-bridge technology and chronology of Bhutan has appeared.

Tibetan-Sanskrit Dictionary was reprinted in a Japanese edition in two volumes. Dr. Josef Kolmaš reviewed the work in the *Archiv Orientalni* 47(1979).200–201: "To this impressive series of technically perfect reprints can also be added the work which we now wish to review—the *Tibetan-Sanskrit Dictionary* by Lokesh Chandra.

"The unique character of this gigantic lexicographical work (between 60–70 thousand words, compounds and phrases) is, in our opinion, to be seen firstly in the fact that it is based on an unsurpassed abundance of canonical literature of Tibet treated for the first time through modern lexicographical methods (every entry is followed by exact references to texts), that it includes also the terminology of such specialized subjects as astronomy, medicine, iconography, metrics, prosody, philosophy and other scientific subjects of the ancient world, and that it is completed by the reproductions of more than a thousand illustrations from the original xylographs of the Lamaist pantheon.

"All the prognostics and expectations regarding the necessity and usefulness of this work came true early and fully. Such was the success of the dictionary that it was in great demand the very moment it was published. The call for a re-edition of the Tibetan-Sanskrit Dictionary was readily met by the Japanese with their world-renowned polygraphic industry and their tradition of Tibetan and Buddhist studies.

"According to an old saying, a good work commends itself and praises its author; this is undoubtedly true, but no less true also is the fact that a good work never ceases to be appreciated. Lokesh Chandra's *Tibetan-Sanskrit Dictionary* rightfully deserves the full measure of our praise. This perfect Japanese re-edition will undoubtedly attract many new and grateful users."

***1980*. Multilingual Buddhist Texts,** vols.1–11 contain rare texts in Sanskrit, Tibetan, Mongolian, Manchu and Chinese. The Manchu versions of Sanskrit texts are extremely rare in the world today, as quite a number of them were handed down as handwritten copies only in the library of the Manchu Emperors. These were microfilmed by Prof. RaghuVira in 1955 at the Summer Palace and other libraries at Peking. They comprise well-known texts like the Śukla-

Mañjuśrī-sūtra, Amitābha-stotra, or the rarer Ṣaḍbhuja-Jñāna-Mahākāla (MBT 4.1446). The Manchu Acala-sūtra running into about 400 folios is a new addition to our knowledge of Buddhist literature. The several bilingual and trilingual texts are important for translation techniques. Original Sanskrit text on the Mahābodhi monastery is new, while the Prajñāpāramitā-piṇḍārtha is of help in restoring the Sanskrit text.

Tibet is sad. Prof. A.W. Macdonald wrote from Senlis on *22 Oct 1980*. "Tibet is sad: so many beautiful buildings, art works and books destroyed, yet the standard of living of the people seems slightly lower than in 1958 when I first went to Kalimpong. The destruction is terrific, when one knows what was there previously. Many *dgon.pa* are just mounds on which or near which are slogans in white stones: "Long life to the Chinese Communist Party! Be loyal! Long life to Mao" etc. The Potala is in good shape outside—ready to receive the tourists and their dollars—but only the top parts can be visited and much has been removed. Gendan I was told was empty and half-ruined—like Sera we were not allowed to visit it. Drepung is an empty shell with 25 or so toothless "monks" tending the fruit-trees. Tashillunpo is the best conserved monastery (for obvious reasons and there are still many books and many fine paintings). The Kumbum at Gyantse has been spruced up on the outside but most of the statues inside were smashed in 1967/1968 when most of the destruction took place but have been remade since then. The fort at Gyantse has been destroyed as well as Shelkar near Dingri. We went by road from Lhasa to the Nepal border 'friendship bridge' above Kodari and I went back by road to Lhasa. No research worth talking about is being done in our fields but considerable good work has been done by the Chinese on geology and glaciology. The ignorance of the Chinese officials concerning things Tibetan is monumental and hardly any of them knows any Tibetan.

"The most curious experience is visiting the J̌o-khang. About 4000 Tibetans (mainly Amdowas and Khampas) visit it daily for worship. This is, seemingly, the only "cult" allowed at present in the entire country. Practically all the statues were destroyed in 1967/1968 but have been re-made since then—the copies are generally very good. To begin with I imagined this massive Tibetan presence in the Jo-khang was a put-up job. However, I became convinced that the Chinese just can't stop the movement. So have decided to channel it and make the pilgrims pay expensively for their travel permits etc. The Tibetans themselves say that the only statue not smashed in the Jo-Khang was the Jo-bo but perhaps they want to believe this. In private houses there are no statues, no books, no paintings. One can buy at a high price, copies of the Lhasa prints of the *Vaiḍūrya. serpo* and the *Rgyud.bzhi* and a few medical texts and re-editions of bits of *Gesar*. Lamaism is definitively dead. Buddhism is not. Five letters were put in my pocket for the Dalai Lama."

I replied to him: Your letter has come, after a long waiting through the leaves of accumulated autumns. Tibet is a scarred moon, a shattered fragment of time. So was India once when she lost all her rhythms of Buddhism. Our Buddhist structures, murals and images fell to the wanton will of invaders. And today the Soul of Tibet is silenced! Her wounds oozing in the agony of the void. I shall eagerly await your visit to India next year: you are rich with sorrows to share.

The brook would loose its song
if you took the rocks away.

Diamond healing. Terry Clifford worked for years to write a simple but informative book on Tibetan medicine. At every step she would consult me. She wanted me to write a foreword in her letter of *23 Mar 1980*: "I would be so happy if you would, since you helped me get the project started and helped in the middle and at the end, but especially because of the work you have done to preserve the literature of Tibetan medicine...I will be honoured if you consent to do so. Here in the ancient part of France with the mediaeval castles (I see one from my little 'hermitage' window on the hill across the way) is blossoming into spring, with the most beautiful bird songs of those numerous sentient creatures aboding here, flowers and prayer flags, and the sounds of mantras and prayers for the well-being and great awakening of all!...I am so glad that your world is lovely and lordly. India is the splendid inspiration, heart and light, birthplace of this world's wisdom. I shall return eventually, I hope, to that land." I did write a foreword to her book.

30 May 1981. Wrote to **President Mitterrand:** Glory to You on assuming the seat of destiny in the crucible of Europe's future. The eternity of France will rediscover the future dream of Europe. The poesy of genders in the French language alone can dream of marrying the dawn with the light of the moon (*marrier l'aurora* [f] *avec le clair* [m.] *de lune*), or of a rose (f) that kisses the marble (m).

Mr. President, You will be the great River Seine that never rests from its flowing. You will be the glimmer that descends upon the perceptible.

I know that You dream with words. I shall be happy to get the English version of "My Own Truth", signed by Your Excellency, as it celebrates the mythology of vitality.

I got the speech, but it has been misplaced or lost over the years.

Buddhism and national cultures. Dr. Miss Lakshmi Kapani of the University of Paris: "It was a profound joy and honour for me to meet you, the foundation of Indian culture. Your wonderful presidential address will remain engraved in my mind forever." She was accompanied by Prof. Bugault, to whom I wrote: We were delighted to have you amidst us in the First International Conference on Buddhism and National Cultures. France has been the traditional seat of Buddhist studies in Europe. Chinese Buddhism was opened up to the world by Julien and other French sinologists in the beginning of the last century. From these solid and magical beginnings Buddhism has injected subtle transformations in the mind of the world.

How sweet of you and Lakshmi to send me flowers which store the power, the storm, the hum of the silence of statues of Śākyamuni and the magnetic pulse beat of his ever-expanding pantheon of *karuṇā* and *prajñā*. I hope to see you in Bologna at the IABS Conference (*20 Oct 1984*).

To Dr. Lakshmi: The waves of your charmed heart have become flowers for my words enchanted by the serene smile of Lord Śākyamuni. Petal by petal, they are the voiceless earth that is being born to secret spurts, to songs of dreams.

Iranian Buddhism. A.S. Melikian-Chirvani, Paris. "I am sending you one of my pieces on the origins of the stūpa in its known architectural form in Eastern Iranian lands from which it went over, if my conclusions are justified, to India which had cultivated an utterly different type originally. Sorry it is in French. I am currently working on a book on Iranian Buddhism, the very existence of which was not recognized until my 1974 paper."

I shall read your paper on the East Iranian form of the stupa in French. The first Buddhist stupa was erected by Trapuṣa-Bhallika at Asitañjana near Balkh. The etymology of Arabic *manara* 'object giving light' reminds of this stupa, from which rays of blue light radiated on fast-days (Jātaka 4.79, Petavatthu comm. PTS 111).

Maṇḍalas of Tejorāja. Dr. Tadeusz Skorupski, School of Oriental and African Studies, University of London worked at the Academy on the theory and identification of the maṇḍalas belonging to the Sarva-durgati-pariśodhana-Tejorāja-kalpa cycle. It will help in identifying the 11th century murals at Alchi and elsewhere (1981).

Kings of Shambhala. In 1972 I completed the last volume 20 of the *New Tibeto-Mongol Pantheon* which illustrates the teachers of the Kālacakra and its 25 Kulika Kings. Today they constitute rare sketches. When His Holiness the Dalai Lama gave the Kālacakra Initiation at Madison in July 1981, Prof. Huntington and Mr. David Patt of Deer Park requested permission to reproduce them.

Tibetan-Sanskrit Dictionary. David Reigle of Ashland, Oregon (USA) wrote: "I am especially interested in *Materials for a History of Tibetan Literature*. ... Finally I must express my appreciation for your labours in producing your monumental work, the *Tibetan-Sanskrit Dictionary*. This is an invaluable tool, which I use extensively".

The Centro de Investigaciones Filosoficas, CIF, Seminario de Indologia, Buenos Aires (Argentina): "Your *Tibetan-Sanskrit Dictionary* is on our table and we use it constantly. It is indeed an excellent and most valuable work".

Sanskrit-Tibetan-Mongol Dictionary. "As a research scholar employed by the Inner Asia Institute, Budapest, Mr. Szerb came to India with a scholarship for three months given by the

Hungarian Academy of Sciences and the University Grants Commission. His first encounter with Indian culture was through the International Academy of Indian Culture and its library and the man behind it, Prof. Lokesh Chandra M.P. Prof. Lokesh Chandra is not only an eminent member of Rajya Sabha, but a world famous authority on Tibetan and Sanskrit studies. He and his father (the late Prof. RaghuVira) had collected thousands of precious Tibetan, Sanskrit, Mongolian and Chinese manuscripts and books. Mr. Szerb is glad that he could go through some of these books and enjoy the hospitality of such an eminent scholar like Prof. Lokesh Chandra. Prof. Lokesh Chandra is editing the bulky volume of Tibetan-Sanskrit-Mongol dictionary which has been prepared by Mr. Janos Szerb and his colleague Dr. Alice Sarkozi" (*Hungarian News*).

Plants in Tibetan dermatological therapy. Dr. Meena Sharma, MBBS, who was assisting Dr. P.N. Behl, Director, Skin Institute and School of Dermatology, studied plants used for skin diseases in Tibetan medicine as far as they could be worked out from English translations of Tibetan treatises.

1982. Presentation of publications to the **National Library of Bhutan**. On the recommendation of the Department of Culture and in consultation with the Ministry of External Affairs, the Indian Council for Cultural Relations invited Mr. Lopen Pemala, Director National Library, Bhutan and Mr. Rimpoche Tulku Director National Museum Bhutan to visit India under the Cultural Activities Programme between India and Bhutan. They went around institutions where Buddhist studies are carried on. They visited the Academy in October 1982, and were impressed by its researches. Volumes of the Śatapiṭaka were presented for the National Library.

Five Annals. Bkaḥ.thaṅ.sde.lṅa by gter.ston O.rgyan.gliṅ.pa (born 1323) has five chapters: lha ḥdre bkaḥi thaṅ yig, rgyal po bkaḥi thaṅ yig, btsun mo bkaḥi thaṅ yig, lo paṇ bkaḥi thaṅ yig, blon po bkaḥi thaṅ yig. They are legends of Tibet during the Royal Dynastic Period, alleged to have been concealed in the 8th century and rediscovered and retold in the 14th century. The xylograph of *Dgaḥ.ldan.phun.tshogs.gliṅ* monastery was reproduced in Śp.307, 308 in 1982 (see *The Charisma of Tibet* 2017:232).

Atiśa and Ḥbrom.ston. Dr. Helmut Eimer: A few days ago I submitted for publication a "brief communication" entitled "Zur Faksimile-Ausgabe eines alten Block-druckes des Bkaḥ gdams glegs bam" (i.e. Concerning the facsimile edition of an early blockprint of the Bkaḥ gdams glegs bam). This brief communication is something like a review of vols.309–10 of the Śatapiṭaka Series, namely the books entitled "Biography of Atīśa and His Disciple Ḥbrom-ston. Old Tashilhunpo Edition" (*18 Jan 1983*).

History of Amdo. I had its 2nd and 3rd part and wanted the 1st to complete the facsimile edition. It was used extensively by A.I. Vostrikov, *Tibetan Historical Literature* and is required to check or supplement his statements. So I wrote to R.A. Stein of Collège de France. His reply was: "Amdo chos.'byuṅ is in Ulanude, see Dandaron *Opisanie tibetskix rukopisei i ksilografov*, Part 2, Moskva 1960. It is also in Leningrad, but no catalogue is available. It has about 1000 folios. May I suggest a work of great interest (and rare) which you should publish? It is the *Vaiḍūrya γya'-sel* which is in Patna (Catalogue of the Tibetan Texts in the Bihar Res.Soc. vol.2 no.1178 (bundle no.3771). It is an important supplement to Vaiḍarya dkar.po, but whereas the latter is rather common in libraries over the world, the former is very rare."

Nakhi problems. Prof. Klaus L. Janert wrote on *6 June 1983* from the University of Köln: "Since many years I myself, and since seven years I together with a lady collaborator, we work in the field of Nakhi studies (in Chinese Naxi, in German Nachi), the great pictographical literature from the Chinese Tibetan borderland, the manuscripts of which were brought by Prof. Rock to USA, Italy and Germany and by Prof. Tucci from Italy to Berlin (West). Rock probably was right to identify these pictographical manuscripts with some Proto-Tibetan culture which probably was under the influence of the Mongols migrating to the present environments and region around Lichiang. We have brought out meanwhile about 320 manuscripts (on ca.2300 pages) in our Nachi text edition and 120 more are ready or nearly ready to be printed. Sometimes, I think, that you may be interested in these studies and I wonder whether or not I should not pay you a visit at the end of December this year, just to talk over my experiences in this regard and your observations concerning this cultural area and allied problems. The most interesting fact may be that the Chinese Government allowed me to have one language informant here at Cologne so that I am able to analyse the modern language, writing down modern texts, and preparing a dictionary accordingly. Moreover I know already that the poetry of those manuscripts was so high as we know it from the T'ang dynasty, more than 1000 years ago. The manuscripts are complete, it is only that the poetry had such a high standard that it is impossible to understand it without knowing the language and grammar. But from where it came? I would like to ask you whether or not you have time for me at the end of this year after Christmas to talk over these things, because these studies are very rare here which you are a representative of. I would have the possibility to come to India specially for this purpose of discussions of China Minority Problems, concerning Nakhi".

The iconography of Buddhist maṇḍalas. Prof. Motohiro Yoritomi of the Shuchiin College and Dr. Keiya Noguchi came to India to make a comparative study of the Indian, Tibetan and Japanese maṇḍalas. They also visited some archaeological sites in India to trace the earliest representations of Buddhist deities, like Tārā and Acala. Prof. Yoritomi wrote in the Visitors Book: "We had a very splendid and important time here to study and to see many marvelous materials. No doubt there are many kinds of world treasures. We are eager to make these treasures shown to all the people in the world. We are grateful to Prof. Dr. Lokesh Chandra for his kindness to us. We would like to come back again in the near future."

***1984.* Prof. RaghuVira and Alexander Csoma de Koros.** The year 1984 celebrated the bicentenary of the birth of the Hungarian pioneer de Koros, who laid the foundations of scientific Tibetology. An international symposium was held in Hungary in September 1984 to commemorate their National Hero. To the Hungarian people, Kőrösi Csoma Sandor is the timeless radiance of their eternal identity. In the words of Istvan Szechenyi: "One poor lonely Hungarian without money and applause but with a firm persistence and enthusiastic patriotism searched for the ancestral home of the Hungarian nation, but finally collapsed under the burden of his efforts. Far away from his motherland he rests in eternal sleep but stays alive in the memory of the Hungarian nation". The External Services of the BBC broadcast on this historic event. Alongwith, they commemorated the work of Prof. RaghuVira. Dr. Istvan Siklos of the Hungarian Section of the BBC: "You could grant me an interview concerning you and your late father's work in promoting the knowledge of Indian literature as it existed in Tibet, Mongolia, China and Japan. The material would be broadcast early in 1984 on the 200th anniversary of the birth of Alexander Csoma de Koros". He interviewed me for the occasion.

Exhibition and Commemorative Seminar on the life and work of Alexander Csoma de Koros, was held on *17 April 1984* at the Nehru Memorial Museum and Library. I said: "The last 200 years enshrine a lonely pilgrim, his tattered clothes, his frail body, brilliant scholarship and a firm resolve to discover the origins of his people. His lone companion is a dream: diaphanous in reality, but substantive in spirit. The name of Alexander Csoma de Koros or Kőrösi Csoma Sandor has cradled for two centuries the unsung embrace of the blue seas of Hungary and the azure skies of India in his unassuming and modest, lowly and lost personality. This Alexander the Sapiens endures as glorious as Alexander the Great".

"Braving intense cold with frugal meals, and sitting at his desk wrapped up in a woollen from head to foot, half-freezing in the heights of the Himalayas, Csoma discovered an unimagined quantum of Sanskrit manuscripts in Tibetan rendition lying unknown to the academic world. In 1836 Kőrösi published his analysis of the Kanjur. Thus he opened up unprecedented panoramas of art and thought, literature and philosophy, grammar and lexicography, medicine and metallurgy, astronomy and alchemy and other branches of learning of India hidden in the Tibetan language. It was the discovery of a new dimension of India's history: her international relations over the centuries. A new vision of history dawned.

"During the very years of the presence of Kőrösi, India was passing through a period of cultural skepticism. Indians were not alive to the new spirit that was awakening in Europe, though in 1784 William Jones had founded the Asiatic Society to spark off researches into the history of India. The imagination of the Romantics was fired by the new discovery that Europeans had migrated from a distant and unknown land. Indian literature had a special attraction for the Romantic School, headed by the Schlegel brothers. Indians stood aloof from this pilgrimage of discovery. For the first time in 1829 Prasanna Kumar Tagore, Dwarkanath Tagore, and three other

Indians were admitted to the membership of the Asiatic Society. In the moment of unknowing, were laid the foundations of the Bengal School for Indian Cultural Renaissance, which was to blossom a century later, under the inspiration of Rabindranath Tagore and others".

Sino-Tibetan Studies, vols.1, 2 (New Delhi, 1987). Dr. Hartmut Walravens collected together the articles of Berthold Laufer on Tibetan and Indian subjects, and some on China. He thought it best to assemble all of Laufer's smaller works that were not reprinted in *Berthold Laufer: Kleinere Schriften*, vol.2 (Wiesbaden, 1979). So the projected volume "Collected articles on Tibet, India, and China, 1912–17" was to be a supplement to the German edition of Laufer's Collected Writings. He mentioned this publication in the preface to vol.3 of the German edition (*2 May 1984*).

Prof. **Siegbert Hummel** was 75 years old on *18 July 1983*, "I am now working (since *1.7.83*) as a commission in a store of a druggist to earn some money to my small private income but I hope to have a little time for my scientific pursuits. Some articles are passing the press." What a destiny of learning? His work was phenomenal (Per Kvaerne, A Bibliography of the Works of Siegbert Hummel, *Acta Orientalia* 1981:42.89f).

Catalogue of the Peking Tanjur. The Peking edition of the Tibetan Tanjur was catalogued with meticulous care by P. Cordier in 1909, alongwith the Sanskrit equivalents of the Tibetan titles. He used the set in the Bibliothèque Nationale at Paris. An index was prepared by M. Lalou. The Academy owns the original xylograph edition, and hence the importance to revise the work of Cordier. The revision was completed by Sep 1984.

Sanskrit Texts from the Imperial Palace at Peking: a complete set of its 22 volumes was presented to Dharma Publishing Berkeley (USA): "You and your father have certainly been pioneers in bringing Buddhist texts from previously unknown sources to the attention of the wider Buddhist community and the modern world. I am sure that your accomplishments will one day be regarded with the highest admiration. It is only unfortunate that the circumstances in India force you to print your work on paper and with facilities that threaten its long-term preservation".

Tibetan Buddhism a thousand years ago. Mr. Peter Szanto a well-known Hungarian art critic visited India as a guest of the Indian Council for Cultural Relations under the Indo-Hungarian Cultural Exchange Programme. The purpose of his visit was to get acquainted with Indian literary life, with the people who work at improving Indo-Hungarian cultural relations, and leading personalities of the Arts. Hinduism and Buddhism had been the centre of his interest for years. He was working on a novel in which the European way of life and Tibetan Buddhism are mixed. In March 1985 Mr. and Mrs. Szanto studied works on Lamaism and Ancient Indian culture at the Academy.

Kālacakra initiation. His Holiness the Dalai Lama was going to give this initiation in July 1985 at Zollikon (Switzerland). I granted permission to reproduce the illustrations of the Kālacakra lineage in my *A New Tibeto-Mongol Pantheon*, part 20.

Multilingual Buddhist Texts in Sanskrit, Chinese, Tibetan, Mongolian and Manchu. Dr. Hartmut Walravens wrote in *Ural-altaischer Jahrbücher* 1983:285: "Dr. Lokesh Chandra has done the scholars in the field of Central and East Asian Studies a great favour by reprinting most of the Manchu and polyglot texts collected by his father, the eminent Prof. RaghuVira. Within the 12–volume collection *Multilingual Buddhist Texts* vols.1–6 are mainly devoted either to texts entirely in Manchu or polyglot texts containing a Manchu language version. Though some of the items are available in other modern reprints (as e.g. the quadrilingual edition of the Prajñā-pāramitā-hṛdaya-sūtra) this facsimile is extremely valuable as most of the reproduced texts are actually inaccessible otherwise. Many of them were microfilmed at Peking, and are not described in Li Te-ch'i's well known Union Catalogue of Manchu Books (1933)".

3. THE CHARISMA OF TIBET

Tibetan Medicine. Dr. Sunil K. Pandya, Professor of Neurosurgery, K.E.M. Hospital, Bombay came to Delhi to read English works on Tibetan medicine. Tibetan medicine has its own approach to neurological ailments (1985).

Tibetan Āyurveda. Dr. Rudolf Wagenleitner of Wartberg, Austria studied works on Tibetan medicine at the Academy, as a prelude to a detailed curriculum at Dharmasala (1990).

Lecture tour to Bhutan. At the invitation of the Bhutan-India Friendship Association, I visited Bhutan in October 1990. Delivered two lectures on the History of Tantric Art and on the Role of Eternal Values in an Emerging World. Visited the National Library, Arts School, National Museum, and National Monument at Thimpu. The Indian Ambassador Mr. Vinod C. Khanna made my stay comfortable and rewarding. It was an experience to be in the only Vajrayāna country in the world and to see its living traditions everywhere in daily transactions and in the out-of-this-world monuments.

Buddhist Iconography of Tibet is a large volume running to 860 pages, with 2503 illustrations. It has a foreword by Giuseppe Tucci and a preface by Herbert V. Guenther. It comprises five pantheons of the Mongolian Kanjur, Narthang Pantheon, Bhadrakalpika-sūtra Pantheon, Aṣṭasāhasrikā Pantheon, and Three Hundred Icons. A comprehensive index of Sanskrit, English, Tibetan and Mongolian names makes it a basic source-book for the study of Buddhist iconography. Dr. Antoni Huber of Christchurch (New Zealand) wrote: "I am excited to hear of your new work 'Buddhist Iconography of Tibet', and being familiar with your scholarship, I am sure it will prove to be impressive".

Dr. Michael Aris, Wolfson College, Oxford wanted to do a research project on **Buddhist hagiography**. In the development of Indo-Tibetan Buddhism, the historical role assumed by saints and lamas within traditional society represents one of the most important issues still awaiting detailed study, one which has been largely neglected in favour of the doctrinal and philosophical study of Buddhism. The aim of the proposed research is to subject to close reading and analysis a representative selection of the biographies of Buddhist luminaries in order to determine the common values, attitudes and aspirations which underlay their careers. It is hoped that by allowing the texts to speak for themselves, and especially by comparing and contrasting the evidence afforded on the Buddhist masters' own self-perception, the project will contribute to a better understanding of the human dimension of a major world religion. Particular weight will therefore be given to the autobiographical literature, which often provides a more candid and ingenuous version of events than that found in the accounts written by disciples. It is hoped to convey the authentic flavour of the original narratives by means of numerous translated passages. The project is intended to result in a publication which will, firstly, discuss the epistemological problems inherent in the subject, and then proceed to delimit the scope of its tempoal and spatial setting. Among the topics to receive detailed treatment may be mentioned the following:

—an appraisal of the Tibetan biographical and autobiographical genres—their own, structure and sub-types;
—the stages of a saintly career, from birth to death—common codes of behaviour;
—the roles of personality and emotion in the lives of saints;
—saints in society—the variety of professional types;
—saints in conflict—areas of tension and patterns of discord; the orthodox versus the unorthodox —scripture versus revelation;
—saints in heaven—the nature of spiritual inheritance and transmission
—patrons and patronage.

The above list is meant to serve only as a rough indication of likely topics. It will doubtless be modified as the research develops. Although the project will take the form of a textual study based on primary sources in Tibetan, it is anticipated that some collaboration with Buddhist scholars may be necessary to elucidate difficult passages and to discuss problems of interpretation. While many of the sources are already known to me, a period of some months in Indian libraries will be required to consolidate the material. It is hoped to conclude the project within two years, the first year to be spent in collecting and reading the literature, in translating selected passages and in note-taking, while the second year will be spent in writing the book itself.

I suggested that the Indian Institute of Advanced Study, Rashtrapati Nivas, Simla would be an ideal place. He informed me on *20 Jan 1985*: "You may have heard that I have now definitely accepted the offer of a fellowship at Simla. I did this last week after receiving a very kind letter from the Director which indicate that the Institute will be assisting both with the air fare and with furnishings at Simla. I must say that I am absolutely delighted at the prospect of two years' research and writing at such an ideal location. The family will join me only after the first eight or nine months.

"This letter is really written to thank you, Lokesh, for helping me so much with the application. I don't think I would have persisted with it if I had not received so much encouragement from you. I am more grateful than I can say."

Michael was in Simla in Oct 1985: "Here I am at last despite all obstacles, installed on the second floor of this vast mansion. My study, where I am writing this to you, is in a little turet with windows to the west, east and south that give superb views of the mountains. Traffic noises drift up from the valley below to remind one that this is 1985 and not 1885. Time and peace, the two rarest commodities in the 20th century, seem to be here in abundance.

"I am enormously grateful to you for the magnificent gift of your *Materials for a History of Tibetan Literature*, which I am already using to great profit. Thank you so very much."

Heart Sutra. Jonathan A. Silk, University of Michigan, Ann Arbor was working on a critical edition of the Tibetan text of the Prajñāpāramitā-hṛdaya and he wanted this text from the Urga edition. I sent two texts (nos.21 and 531) in the Urga edition (*6 Sep 1985*).

Li Gotami lost her husband: Deeply grieved to hear of the nirvāṇa of **Anagarika Govinda**. With him vanishes an era that celebrated transcendence. He was the fragrance of the East and West, the coming together of light and enlightenment. He will live in his books that are touched by the breath of eternity (*28 Mar 1985*).

Alex Wayman: I am comparing the **Āpiśalī-śikṣā** tradition with the Pāṇinīya-śikṣā tradition. RaghuVira edited the Āpiśali-Śikṣā in the *Journal of Vedic Studies*, Lahore pp.225–248. I want to find the date (*20 Apr 1986*).

Cakrasaṁvara-tantra. Miranda Shaw wrote on *25 Aug 1986*:

"I am a doctoral candidate in Comparative Religion at Harvard University. My specialization is Indo-Tibetan tantric Buddhism, and I am about to come to India to do my dissertation research on Indian tantric Buddhism.

"I have long admired your work, such as the *New Tibeto-Mongol Pantheon*; therefore, I felt inspired to write to you to find out if you might be able to give me any advice regarding my upcoming research. I have enclosed a summary research statement to give you an idea of what I will be doing. A part of my research, which may not be apparent from this proposal, is a translation of the *Cakrasaṃvara-tantra* as an adjunct of my project.

"I understand that you must be very busy with your parliamentary work. Therefore, I hesitated to write to you. Yet I share with you a deep interest in tantric iconography (I studied Asian art history at Ohio State University with Prof. John Huntington) and thus wanted to at least write to you to find out if you do have any advice to offer me, either through correspondence or in person when I am in New Delhi.

"I would appreciate hearing your views on my research topic, and I would benefit greatly from any suggestions and recommendations that you might make."

Yab.yum images. Miranda Shaw sent her report on the Cakrasaṁvara. Eagerly look forward to a xerox copy of your dissertation. I would like to read it at the earliest, as it falls within my own theories about the role of women in the emergence of the anuttara-yoga tantras with their yab.yum images. It was a development of *strī-ratna* in the Akṣobhya tradition. In the first century BC evolved the cult of Amitābha with his Sukhāvatī Paradise with no women. A collateral development was the Abhirati Paradise of Akṣobhya with *strī-ratna* and an emphasis on the feminist principle of the Prajñāpāramitā. Amitābha led to Rocana of the Avataṁsaka, Vairocana of the caryā-tantras and MahāVairocana of the yoga-tantras. The Akṣobhya tradition evolved into the anuttara-yoga tantras with their emphasis on the yoginī or ḍākinī. You are right that the tantric female adept/companion was characterised by proud self-assurance and physical robustness. The word *ḍāka* is from the Tamil word for strength. In fact *Prajñāḍāka* became *Prajñāntaka* where *ḍāka* = *antaka* 'destroyer'. *Ḍākinī* is the feminine form of *ḍāka* (*6 Sep 1988*).

She came and we had a detailed discussion.

Urga Kanjur. John Newman, Madison, Wisconsin: "Since I wrote to you I have read the article of Helmut Eimer entitled "Zwanzig Blätter aus des Urga-Kanjur in Stuttgart" *Zentralasiatische Studien* 1985:18.208–221. In this article Eimer shows that portions of the Urga Kanjur are in fact printed from the blocks of the sDe dge Kanjur.

"I have compared the pagination of the sDe dge edition of the *Sekoddeśa* (which I have) with the pagination of the *Sekoddeśa* in the Urga Kanjur as given in Bethlenfalvy's *Catalogue*. They are identical, which leads me to suspect that here too the Urga edition uses the sDe dge blocks (*23 Nov 1986*). I replied to him: You are right in surmising that the Urga Kanjur is based on the Derge Kanjur. Its blocks were carved afresh from 1911 onwards. The Urga edition was not printed from the Derge blocks as such. The Urga blocks tally with the Derge blocks, line to line.

Vols.1–104 of the Urga Kanjur were presented to the Oriental Institute of the Warsaw University, Poland through Prof. Marek Mejor. They were transported to Warsaw by the courtesy of the Embassy of Poland.

A complete set of 104 volumes of the Urga Kanjur was presented to Venerable **Dpe.war sprul.sku** Ḥjam.dbyaṅs.bsod.nams.dbaṅ.po, for the library of the Buddhist Institute at Chengdu, China. The Venerable had come from China just to get this rare edition of a Kanjur. At Chengdu they were computerising a new edition of the Kanjur and Tanjur, and giving variant readings from the Peking. Narthang and other editions of the Canon.Ven. Pewar Tulku came to see me on *27 July 1998*. He was born at Derge. He is the most famous scholar and a Sakya incarnate. He supervises the Derge xylographic printery, which he had saved from the Red Guards by a seven-persons deep human wall. He brought some volumes of the new edition of the Tanjur.

Prof. Geza Bethlenfalvy was on a short visit to Delhi in Dec 2000. He expressed a desire to have a set of the 104 volumes of the Urga Kanjur at the University of Budapest for consultation and study by the scholars at the Central Asian Seminar which has around thirty students. A complete set was presented to the University on *16 Dec 2000*, for its doctoral and post-doctoral research programs.

Urga Kanjur vols.1–104 were presented to Prof. Marek Mejor on *9 Jan 1999* for the Oriental Institute of the University of Warsaw.

The Rector of the Warsaw University, Poland: "Warsaw University gratefully receives the most valuable gift consisting of the complete set of the Urga Kanjur of the Tibetan Buddhist Canon, as well as other books, which were published at your auspices by the International Academy of Indian Culture, New Delhi.

"The Urga Kanjur, which contains essential texts of the Buddhist religion, will serve as an invaluable research material for the students of Indology, Buddhology and Tibetology.

"We can say that with your precious gift in our hands we are now well prepared to make major progress in Buddhology, following the great tradition of Buddhist studies which were pursued at our Oriental Institute by S. Schayer, C. Regamey, A. Kunst, and others.

"Let me use this opportunity to express our most profound gratitude to you for your generous gift and for your assistance extended over the years to our scholars and students in the field of Indology, Buddhology and Tibetology."

Conveying the above letter, Dr. Krzysztof Majka the Ambassador of Poland to India, wrote on *19 December 2001*: "It is a great honour and privilege to be here in Delhi as the new Ambassador of the Republic of Poland. Prior to this I have also been to Bangalore and Mumbai (former Bombay) for few years each. I have heard and learned about you and your tireless activities in propagating and promoting Buddhist, Indian and Tibetan culture and tradition all over the world, particularly in the West.

"Your invaluable contribution to the Institute of Oriental Studies, Warsaw University, which is headed by Prof. Dr. Maria Krzysztof Byrski, who does not need an introduction to you, has made the Institute as well as the University richer and well equipped to teach the oriental culture, tradition, history, etc. with ease.

"On behalf of the students and teachers of the University of Warsaw and on my own I convey the most sincere and heartiest gratitude to you for the enormous contribution which you have extended to my country—Poland. I would also avail of this opportunity to hand over to you a letter of gratitude from the Rector of the Warsaw University."

Prof. S. Aaronson, Professor of Microbiology and Biochemistry. Queen's College, City University of New York was studying hallucinogenic mushroom. He wrote: "In sacred Buddhist writings, it was stated that the **last meal of the Buddha** was *sūkara maddava* before attaining nirvāṇa (Wasson 1983, Payak 1984)". I wrote back: Your detailed note on mushrooms and their hallucinogenic role in various traditions. Wasson's studies on the mushroom have created more misunderstanding than any viable perceptions. The *sūkara maddava* is not a mushroom, but soft meat of pig (*sūkara* 'pig', *maddava* 'soft'). *Sūkara-maddava* has been translated by Franke (Dīghanikāya transl. 222ff) as "soft (tender) boar's flesh". So also by Oldenberg (*Reden des Buddha* 1922 p.100) and by Fleet (*Journal of the Royal Asiatic Society* 1906:656, 881). *Maddava* can also refer to stale meat that had become oversoft. This word has no relation to any mushroom (*12 Feb 1988*).

Tibetan Buddhist Medicine. The magazine "The World and I", from Washington D.C. for a college educated audience, published an article on Tibetan medicine. I gave them rights to reproduce illustrations which had earlier appeared in the book *Tibetan Buddhist Medicine and Psychiatry: The Diamond Healing*, by Terry Clifford. These include the Maṇḍala of the Medicine Deities, herbal materia medica, Tibetan surgical instruments, and a Tibetan medical chart.

Jeane Dixon on *20 July 1989*: "It has been quite a while since last we corresponded, and I am sorry so much time has elapsed. I pray this finds you well and enjoying bountiful blessings.

"During a recent inventory of the items on repose in the Children to Children Museum, I came across the stunning reproductions of woodcut art you sent me some years ago and was prompted to write you this brief note.

"Five years ago, my beloved Jimmy passed away and I have dedicated myself to carrying on the work that was so much a part of his life. Together with my own writings and speaking engagements, it has served to fill the tremendous void. I do feel his presence always...guiding, protecting, watching over me. And some very important rewards, have come my way. I am at peace with the world and one with God.

"Please write and bring me up to date on your own work and family news. And if there is anything I can do for you here, just let me know.

"Thank you again for the lovely artwork. You may be assured they add a graceful dimension to the Museum.

"Warm regards...and may all good things keep coming to you always."

Blessings bountiful,

Times fly and fill us with the beauty of deeds and the inspiration of dreams.

I have quite a few new woodprints. If you could send me the titles or photographs of woodprints you have, then I can airmail you the ones that are not in the collection of your Children to Children Museum.

Recently I was in Japan and many eminent friends spoke of You. You are a cult figure, who enriches the emptiness of the human mind. In the Heart Sutra, form is emptiness and emptiness is form. That is what You are to the world that seeks the pilgrim's way to nowhere of plenitude.

I am fine and ever engaged in writing books and articles of academic interest. Your blessings bountiful are my viaticum (*29 July 1989*).

Barry Bryant was writing a book *Journey Through the Wheel of Time* to explore the Indo-Tibetan **Kālacakra system**. It is a step-by-step description of the Kālacakra sand maṇḍala created by the Namgyal monks in summer 1988 at the American Museum of Natural History. He wanted quality images for illustrating the book. I sent the negative of an exquisite thaṅka of Kālacakra that came from the lvolginsky monastery in Buryatia. The thaṅka-calendar brought out by Wisdom Publications, London has remarkable reproductions. A unique architectonic (three-dimensional) Kālacakra-maṇḍala can be seen in the National Museum at Ulaanbaatar (Mongolia) (*4 Apr 1989*).

The sand maṇḍala of Kālacakra was reviewed by Carlo McCormick in *Artforum* of Nov 1988: A sublime form of wisdom was offered this past summer to the thousands visiting the Museum of Natural History in New York, who witnessed the first public presentation of a centuries-old Buddhist tradition of mandala-making. Working steadily for six weeks, three Tibetan monks from the Namgyal Monastery created an intricately detailed sand mandala, one grain of sand at a time. The *Kalacakra*, or "Wheel of Time," mandala conveys a wisdom, a way of seeing things, there couldn't be a more appropriate and timely lesson to our culture. Its beauty, order, and meaning convey both esthetic and spiritual concerns with a oneness of purpose and value that has all but disappeared from Western art. The mandala is a marriage of ornament, symbol, and design, bound together in poetic union. This particular mandala represents a god with four faces and 24 arms who opposes violence and is spiritually dedicated to peace, harmony, and balance. Its geometric pattern functions as a sort of map or guide to the gateways of enlightenment. Seven feet in diameter, and containing a total of 722 deities, the mandala painting progresses in four concentric circles toward the center. The various inner chambers—representing the four elements of fire, water, earth, and wind—of a structurally segmented, fortress-like palace draw us deeper into the mandala through passageways connoting the body, then speech, and ultimately the mind. These lead us finally to the center, where the Buddha sits upon a lotus blossom facing east—suggesting, perhaps, that even in the final attainment of inner peace the path continues. Here, at the nucleus of the sand castle, is the throne of wisdom, the transcendental state of perpetual bliss, an egoless void around which symmetrically orbit the eternal cycles of time and space, the entire pantheon of deities, and the interconnecting spheres of all life on this planet.

Politically, the mandala offers more than idle prayers for peace; it is a tapestry of benevolence, harmony, ego-death, and antimaterialism itself. Philosophically and ideologically, the Tibetan Buddhist ideal of meditational transcendence, self-realization, and cosmic harmony, as revealed through the sand mandala, is a welcome relief from the dead-end topics of most contemporary art. Nowhere were the contrasts between the Eastern and Western approaches to art-making more evident than in the questions that were raised regarding the ritual destruction of the sand mandala. While the materialist soul of the Western museum tried to find a way to preserve the mandala, the Buddhist spirit of the mandala, emphasizing process over product, determined that it would be destroyed upon completion and ceremonially tossed into the Hudson River. The moral:

an ecological metaphor for the interdependence of all life in the planetary cycle, and a Buddhist commentary on the impermanence of life and the agony that comes from attachment. Aren't these the kind of ideas that our art should be raising, and that our culture as a whole should be facing?

***1986*. Stūpa and tsha-tsha.** Uma Vesci and myself translated into English the book of Giuseppe Tucci, *Mchod-rten e tsha-tsha nel Tibet indiano ed occidentale* (Indo-Tibetica I, Rome, 1932). Written in Italian, it has remained inaccessible to Indian scholarship. It is a major contribution to Buddhist art and its significance, its ritual and architecture, as preserved in Tibetan texts and as practised over the centuries. It is a must for a deeper understanding of the evolution of Indian art and architecture. It deals with architectural treatises (like that of Sahajavilāsa, translated from Sanskrit into Tibetan), the Indian models, the construction technology of the stūpa, its ritual and symbolism, its origins and diffusion, its types and iconography represented thereon. The moulded and stamped votive stūpas recovered from Ladakh, Spiti, Kunuvar and Guge by Prof. Tucci and belonging to the 9–10 centuries have been described.

Prof. Dr. K.L. Janert, Köln on *26 Sep 1986*: "your two offprints on Oḍḍiyāna and Tamil sound sequence. Your articles are full of most interesting information and ideas. I can only hope that in future you may find more time to do research work, and add your deep insight and scholarly work to all what you have published before..."

***1987*. Tibetan iconography** of Amitāyus, Uṣṇīṣavijayā and Tārā were studied by Smt. Jaya Roy of Kathmandu, in their various manifestations.

Royal Ontario Museum. The Curatorial Assistant in the Far Eastern Department, Mrs. Elizabeth Anne Hayes, worked at the Academy in connection with her Ph.D. studies on South Asian art at the Graduate Centre for South Asian Studies at the University of Toronto.

Buddhist meditation and the theory of art. Mr. Erich Mistrik was attached to the Academy by the Department of Education, Ministry of Human Resource Development, under the Indo-Czech Cultural Exchange Programme 1987–1988. He studied inner meditation and the possibility of using these methods in artists' education in Europe. Besides table study at the Academy, Mr. Mistrik travelled around to Sanchi, Bodhgaya, Patna, Rajgir, Nalanda, Sarnath, Varanasi to study the Buddhist art of various historical periods, and to visit institutions of Indian Classical dances. He will prepare a special programme for training of concentration for students of the Academy of Music and Drama, Czechoslovakia.

Buddhist Iconography of Tibet was revised and enlarged on the basis of a newly discovered Tibetan xylograph of the catalogue of the editions of Diṅ.ri.ba Chos.kyi.rgyal.mtshan of La.stod

Śel-dkar rdzoṅ. This led to a revision of the identifications of the Aṣṭasāhasrikā pantheon and their classifications which run into over a thousand entries. Facsimile of the text of the catalogue was added as an appendix to the work.

It presents a detailed taxonomy of the deities illustrated in the Aṣṭasāhasrikā pantheon. The significance of illustrated and classified Tibetan pantheons for the history of Buddhist art has been discussed. Multiple variations were due to social, philosophical, folk and other contexts: some of them can be identified with the help of the Tibetan manuals of śilpa which have to be interpreted in conjunction with the collections of dhāraṇīs and sādhanas in Sanskrit and Sino-Japanese.

Rin.chen.bzaṅ.po and the Renaissance of Buddhism in Tibet around the millennium, by Prof. Giuseppe Tucci, was translated under my editorship. Rin.chen.bzaṅ.po is one of the most important figures in the history of Tibetan Buddhism and a man distinctly representative of the period in which he lived. In recalling his person, his travels, and his works we can re-live that spiritual atmosphere and that historic moment to which he belonged. In illuminating the events in which he took part or which happened around him, it will be possible to clarify several points that are still obscure in the history of Western Tibet, and in general, the role that he played in the rebirth of Buddhism in the plateaus of the Himalayas.

The book is a record of the second spread of Buddhism in the Tibetan regions after its persecution in 901 CE, and the fundamental role of Rin.chen.bzaṅ.po as a pilgrim scholar to India, as a master translator of Sanskrit texts into Tibetan, as a builder of temples, his collaborators, and the school that grew around him.

Tibetan Iconography. Prof. Peter Lindegger, Director, Tibetan Institute, Rikon reproduced ten plates from the New Tibeto-Mongol Pantheon to illustrate the book of Carol Savvas with Tibetan sādhanas translated into German.

Sino-Tibetan Studies is a collection of the important writings of Berthold Laufer on the art, folklore, linguistics, technical literature and chronology of China and Tibet. The forte of Laufer was the prehistory of science in East Asia, with special reference to the interflow of scientific knowhow between India, Iran, Tibet and China. Herein are included his research papers on turquoise, optical lenses, asbestos, cubebs, mandragore and Arabic and Chinese trade in walrus and narwhal ivory. A long paper on Si-hia phonology represents a major attempt to decipher the script and language of the Tanguts. It begins with a discussion on the origin of the name China.

The application of the Tibetan sexagenary cycle, bird divination among the Tibetan, Odoric of Pordenone in Tibet, Chinese transcription of Tibetan names, loan-words in Tibetan are covered by Laufer in his broad sweep of intercultural history.

***1988*. Indo-Tibetica** I–III.2 were presented to Her Excellency Madame Sonia Gandhi, who wrote: "Thank you for your letter and for sending me the English translation of the first four volumes of Indo-Tibetica written by Prof. G. Tucci. I am greatly interested in Prof. Tucci's work and I am looking forward to reading it".

Indo-Tibetica IV.I–3 were presented to H.E. Madame Sonia Gandhi in *October 1989*. She wrote: "Thank you for sending me the three volumes of English version of Prof. Giuseppe Tucci's Indo-Tibetica. I am sure the book will be useful and informative".

The Art of Tibetan Paintings was studied by Nathalie Bousquet from Rambooillet, France.

Bhutanese medicine. Dr. Paolo Morisco, from the Coordination Division of the National Institute of Bhutanese Medicine, Thimphu worked at the library of the Academy to prepare a bibliography of the rare works on Tibetan medicine.

Glimpses of the history of Indo-Tibetan medicine was written by the Director for Medical Biotechnics, Sofia (Bulgaria) at the request of their President Mr. Manol Kolchev and Dr. Ivan Andreev.

Literature and medicine is a scholarly journal published by the Johns Hopkins University Press. Permission was granted to the Institute for the Medical Humanities, The University of Texas, for reproducing maṇḍalas from A New Tibeto-Mongol Pantheon, Part 13. They were to be reproduced in "The Cultures of Medicine," the eighth volume of Literature and Medicine, published by Johns Hopkins Press. It was used as one of four maṇḍalas to illustrate an essay on "The Buddhist Maṇḍala" which briefly describes the healing aspects and applications of maṇḍalas.

Collected Worked of Sum.pa.mkhan.po were presented to the National Library, Thimphu, Bhutan through Mr. Lalit Mansingh, Director-General of the Indian Council for Cultural Relations. The Director Pemala welcomed them: "This is the first entry of Sum.pa.mkhan.po's works in our library."

Chronological tables of Sum.pa.mkhan.po (*1704–1788*) are outstanding for the history of Tibet, Mongolia and adjacent regions. They are also relevant for dating significant events in India and China. Sum.pa.mkhan.po was one of the outstanding scholars of the Lamaist world, a man of great learning and one with a critical mind. These tables have been translated into English for the first time by Dr. Bireshwar Prasad Singh of Gaya. He was granted permission to reproduce the Tibetan text of the Reu-mig from the edition in the Śatapiṭaka Series.

Buddha image. "I got a few days ago your letter dated *6 Oct 1988*. I feel forced to admit that I do not know any Journal called *Options* nor any Maitreya image with an inscribed halo. The only recently published image of a standing Gandhāran statue with an inscribed halo I know is a Buddha image published by Sir Harold Bailey (*JRAS* 1982–2: 149–50, pls.II–III). I would translate it not exactly like Bailey, but the differences are slight: "In the city of Dramatiṭhaṇa (*sic*), in the monastery (or stūpa) Dharmarajika established by King Aśoka, gift of Momadarā, the wife of Balasoma, i.e. the wife of the jeweller. By this root of merit may all people attain *nirvāṇa* (?)". If you could send me *Options*, the paper, not a xerox from which I could not decipher the inscription, I could tell you more and I would send it back as soon as I studied it.

"I am now editing two Brāhmī inscriptions from Mathurā in private collections, year 4 and year 8 of Kaniṣka, written on the socles of *kapardin* Buddhas. The inscription of year 8 is specially important because it refers to the installation of a "bodhisattva <image seen> on the throne of Lord Śākyamuni", that is, it explains why the early Buddha images from Mathura are called *bodhisattva*: they did not dare represent the Buddha, so they represented him as a Buddha just seconds before he attained *bodhi*, i.e. just when he was becoming a Buddha." Prof. G. Fussman, Collège de France, Paris (*26 Oct 1988*).

G. Fussman: "Thanks you so much for your learned comments about my paper on *upāya-kauśalya*. As usual you are quite informative and full of new insights" (*12 Apr 1985*). I have begun to use your Tibetan Iconography. It is a wonderful book. I was quite happy to find you so young and strong when we met in Delhi. You were born under a lucky star (*14 Mar 2002*).

Gilles Beguin, Museé Guimet, Paris: Your catalogue of the **Fournier Collection** is an important contribution to the history of the esoteric art of the Himalayas. The collection is rich in its sweep of both time and space. The illustrations are reproduced in charming fidelity to the original colours. The Saṁvara and Vajravārāhī, Kālacakra and other thaṅka scrolls from the 13–15th centuries add to the understanding of the evolution of Tibetan art in its formative stages. The juxtaposition of Tibet and Nepal in a single collection are welcome for comparative study. The Nepalese maṇḍalas of the 14th century are a square and a circle surrounded by a square. Thus the word maṇḍala does not mean 'a circle' but a *vyūha*, *parṣat* or assembly. I am attaching a note on the subject. Your book is rich in materials which will be a source of inspiration in my work on Buddhist iconography (*22 Jan 1991*).

Bhadrāsana. Nicolas Revise was a French Ph.D. candidate in Art and Archaeology of South and Southeast Asia in Paris 3 University-Sorbonne nouvelle (France) under the supervision of Prof. Claudine Bautze-Picron and Dr. Peter Skilling. "The subject of my dissertation is the Buddha depicted in bhadrāsana in South and Southeast Asia. Quite by chance, I came across your recent paper on the "royal attributes" of the Buddhas. My attention was particularly drawn to your discussion and refutation of the term *pralambapādāsana*. I totally agree with you and have also contested it, as well as other terms such as "the European pose", etc. as modern coinage developed mainly by pioneer art historians such as Alfred Foucher and so on.

"As regards a literal definition of *bhadrāsana*, I have found a reference in the Vajrāvalī composed in c.1100 as "*Ṛiju-caraṇa-dvayam-uccāsanastho dhārayed iti bhadrāsanam* which has been translated as: "In the *bhadrāsana*, the two legs should dangle down from a raised seat straightway" (Bhattacharyya 1981:76–77). But do we have anything earlier? In your paper, you mention Tibetan iconographic texts giving another literal translation as "the āsana of the Hor or Central Asians". This is very interesting but what is the approximate date of these treatises?

"On the possible origin of the term, I am thus interested in your idea that Bhadra may be a Sanskritisation of "Bactria". Can you develop a bit and give further references? Personally, I am still uncertain about the early significance of the term bhadrāsana from glancing through early narrative texts. I have the sense from these gleanings that the bhadrāsana (or any "āsana" for that matter, i.e. siṃhāsana, vajrāsana, etc.) can be conceived as an *object* rather than a posture, even if it can also refer, by extension (in ritual manuals or iconographic treatises of later traditions?), to the pendant-legged pose. Accordingly, the Buddha would sit **on** a bhadrāsana rather than **in** bhadrāsana. Does it make sense? The bhadrapīṭha, after all, is well known as part of the list of ancient auspicious symbols in India".

For Bhadra 'Bactria' you can see my *Cultural Horizons of India* 3.140–45.

For Tibetan you can see Namgyal Gonpo Ronge et al., *Ikonographie und Symbolik des Tibetischen Buddhismus*, Teil A II pp.222–223 (1983, Otto Harrassowitz, Wiesbaden).

In Sanskrit, bhadrāsana is a posture, rather than an object. It is in line with expressions like padmāsana, vajrāsana, etc.

The coinage *pralambapādāsana* is by Coomaraswamy, who was more of a creative person rather than a textual scholar. His interpretations of the texts are subjective, and at times the terms that seem to be from texts are his neologisms (*6 Mar 2013*).

Maṇḍalas of the Rgyud.sde kun.btus. Dag.yab Rinpoche enquired on *3 Dec 1988*: "I am still continuing my work on the Buddhist Iconography project and I have just finished a work on rGyud-sde kun-btus. I thought it would be very useful for the readers if I could put the explanations side by side with the maṇḍala drawings. It is for this reason that I am writing to you to ask for your permission to reproduce the maṇḍala drawings from your publication *A New Tibeto-Mongol Pantheon* (Parts 13–15)." Dr. Klaus Sagaster, Bonn requested me to grant him permission. I conveyed my consent.

Professor Michael Hahn and Dr. Helmut Eimer were preparing an edition of the Legs.par.bśad.pa.rin.po.cheḥi gter (**Subhāṣitaratnanidhi**) by Sa.skya Paṇḍita. They had gathered ten editions for collation, i.e. the three of James E. Bosson used in his *A Treasury of Aphoristic Jewels* (1969) and seven others:

A Tib./Mong. bilingual; ed. by Ligeti, used by Bosson.
B Blockprint in Seattle, 39 foll.; 4, then 6 lines; printed face about 6 × 27 cm
dated: rab byuṅ bcu drug...me yos (i.e. 1927); used by Bosson.
C Blockprint in Seattle, 86 foll,; 4 lines; printed face about 3.7 × 16.2 cm
titlepage: chos rje sa skya pa ṇḍi ta’i bka’ ‘bum las legs ... (margin: ka); used by Bosson.
D Blockprint from Derge, Sa skya bka’ ‘bum, vol. tha, 100–22, additional foliation 1–23.
E Blockprint from Sku ’bum, 71 foll.; 4, then 5 lines; printed face about 5.4 × 22.2 cm
titlepage: chos rje sa skya pa ṇḍi ta’i bka’ ’bum las legs ...
F Blockprint from Bkra śis ’khyil, Amdo; 85 foll.; 4 lines, printed face about 7 × 22 cm
titlepage: chos rje sa skya pa ṇḍi ta’i bka’ ‘bum las legs ...
G Blockprint in Leiden, 76 foll.; 3, then 5 lines, 8.6 × 25.3 (5.8/6.0 × 18.4/18.8) cm.
H Blockprint in Leiden, 35 foll.; 4, then 5 lines, 8.6 × 40.8 (5.8/6.1 × 36.8/37.5) cm
blocks at Skyor mo lun gi gzigs khan.
I Blockprint, 64 foll.; 4, then 5 lines; original size not known.
K Manuscript kept in the India Office Library as part of a collection with several texts (*21 Feb 1985*).

They wanted to find out if we had any xylograph. We had none.

***1989*. Wrathful deities in Buddhism.** Rob Linrothe wrote to me from Chicago IL on *14 Sep 1989*: “As a Ph.D. candidate in Art History at the University of Chicago studying the early phase of the international movement of Esoteric Buddhism, I have long admired your work in this field. At the same time I am aware that you have made so many contributions to scholarship in related fields as well, publishing texts, editing volumes of articles and fostering a spirit of international scholarly exchange.

“My own training is in the Chinese language and art history, and I am particularly interested in the Esoteric texts and images of the Tang period. In pursuance of dissertation research, I have received grants to come to India for 10 months, starting in late October. I’m particularly interested in wrathful deities, and plan to visit collections and archaeological sites in Bihar, West Bengal and Orissa.

“If you are in New Delhi, I would very much like to meet with you.”

***1992*. Tibetan-Sanskrit Dictionary**. Tibetan and Sanskrit are a must for the understanding of Buddhist art and thought. As Prof. Friedrich Weller has written: “Whoever is concerned with Tibetan translations of Indian texts experiences time and again that it is necessary to see through the veil of Tibetan diction in order to recognize the underlying Sanskrit expressions and to comprehend what is said... In works on Tibetan history, names and technical terms must be traced back to their Indian counterparts. In the descriptions of temples and icons, Sanskrit notions must be visualized behind the Tibetan wording. Tibetan literature, however original it may be, bears witness to the Indian spirit far beyond the indigenous patristic and exegetical works of Buddhism. This dictionary surpasses all previous works of its kind by the number and range of its terms." It is a thesaurus of the rich idiom of Tibetan whose precision, extent and delicacy finds newer nuances in the enhanced expression of Sanskrit. Tibetan has treasured texts and traditions of India that have perished in the fire and fury of aggressors. Tibetan is a powerful world of images to integrate the depths of India's spirit.

The last volume 12 of the Tibetan-Sanskrit Dictionary appeared in 1961. Ever since it has been an aid to Tibetology. As the twelve volumes were in print, I card-indexed and alphabetised a number of texts that were available both in Sanskrit and Tibetan. In 1992, this extensive scriptorium was taken up for finalisation and computerisation. It comprises vocabulary entries from diverse disciplines: medicine, lexicon, philosophy, monastic discipline, tantra, poetics, kāvya, drama, stotras and the like. The complete Amarakośa has been included from its Tibetan translation as well as Tshe.riṅ.dbaṅ.rgyal's Tibetan-Sanskrit lexicon (Bacot's facsimile edition). Vinaya terms from the Pravrajyā-vastu and Kaṭhina-vastu have been indexed from the Gilgit Manuscripts. The whole of Nāgānanda is included as a representative of the genre of drama. The Sragdharā-stotra, Nāma-saṅgīti and Bhadracarī provide the rich vocabulary of devotional hymns. Words from the Hevajra-tantra and Prasannapadā represent important expressions of Tibetan ritual and thought. Meghadūta of Kālidāsa and the Bodhisattva-avadāna-kalpalatā of Kṣemendra have been included *in toto*. The latter work, voluminous and rich in poetic expression provides an extensive literary vocabulary that has been a source of inspiration for Tibetan writers who sought embellishment and style in their diction. Each and every word of Daṇḍin's Kāvyādarśa has been included in the Dictionary for its technical terms of poetics. The terminology of traditional Tibetan medicine has been culled from the Aṣṭāṅga-hṛdaya-saṁhitā of Vāgbhaṭa. The Tibetan-Sanskrit Dictionary is a comprehensive thesaurus of the rich idiom of Tibetan.

Mr. Johannes Schneider wrote from Marburg, Germany: "I am a student of Prof. Dr. Hahn and interested in Sanskrit and Tibetan philological studies. But one cannot pursue these studies without the help of Your excellent Tibetan-Sanskrit Dictionary. Now, this most useful work has been reprinted in Japan; but in view of the fact, that this reprint is too expensive for German students, too, I asked Prof. Dr. Hahn, if there are still copies of Your Indian edition available".

The Collected Works of Mergen Gegen. Dr. Bulcsu Siklós wrote that the four volumes of the 17th century Mongolian Mergen gegen exist in the British Library, London. It is both extremely interesting and significant for the history of the Shamanic-Buddhist transition of the Mongols (Heissing has a lot of information on this gsuṅ-ḥbum in his *Die Pekinger Lamaistischen Blockdrucke in Mongolischer Sprache*). I feel this would be an ideal work for your series to reproduce especially as it does not seem to be at all common".

Tārā and the Black Madonna. Mr. China Galland Fischer, Director of the Images of Divinity Research Project, sponsored by the Melia Foundation Inc., California wrote: "My good friend Carol Savvas suggested I write to you and obtain your permission to use any of your line drawings of the Twentyone Tārās in my forthcoming book. Carol has given me xeroxes of the drawings and I like them very much. The working title of my book for Viking Penguin, the US Publisher, is *Longing for Darkness: Tara and the Black Madonna*, or *Invisible Light* (subtitle). For Century Hutchinson, the British publisher, the working title is *God the Mother*. The book is a non-fiction account of a round the world journey studying images of divinity, focusing on Tara in the Tibetan Buddhist tradition and the Black Madonna of European Catholicism". Permission was granted to Mr. Fischer to reproduce the drawings both in his American and British editions.

Sino-Tibetan comparative linguistics. Dr. Kamil Sedláček of Prostějov, Czechoslovakia had devoted his life to the study of Sino-Tibetan languages. He was working on the structure of a great number of common lexemes and tonogensis in Sino-Tibetan. Materials were sent to him.

Art in Himalayas. An international seminar was held from *5–24 Nov 1990* at the Max Mueller Bhavan, Crafts Museum Pragati Maidan and India International Centre. The whole panorama of 'Art in the Himalayas' came on spot-light, as the Max Mueller Bhavan in cooperation with Tibet House, New Delhi organised a compound programme. Never before has a programme presented the Himalayan culture in such a vibrant way and in its entirety. This is a part of the chain of global awareness that has come about the Himalayas. The Himalayas rising in human consciousness is a world-wide phenomenon. I inaugurated the seminar, besides speaking on "Tibet: a Repository of India's spirit" (*20.11.90*). Prof. Dr. **Roger Goepper**, Köln (Germany), the leading German expert on Alchi wrote: "It was a pleasure for me to meet you once more in India and experience your personal intensity and knowledge during the discussions at the symposium."

1991. The role of Tibet in Asian history. I spoke on the subject at the Tibet House, New Delhi. Little Kingdoms of ancient Tibet existing as early as 1500 BC are mentioned by the Han Annals, as Ch'ang and Tik tribes on the eastern borderlands of China. King Gñaḥ.khri.btsan.po founded the new dynasty on the banks of the Yarlung river and built the Yam.bu.bla.sgaṅ castle as early as 247 BC, before China was united by the Ch'in dynasty (221–206 BC). The Seven Khri or Heavenly Thrones ruled from 250–100 BC. The Bonpo map of the world belongs to the 3rd century BC. Its centre is Bar.po.so.brgyad: Parsogard (Gk. Pasargadae) which was the capital of the first two Persian emperors Cyrus the Great and Cambyses in 550 BC. The reign of Sroṅ.btsan.sgam.po (569–650 CE) shows the international perceptions of Tibet: standardisation of script and grammar on the basis of Sanskrit, the royal palace on the Khotanese pattern, legal system from Khotan and Turks, adopted Persian court attire, and the imperial doctor was a Byzantine physician. From 600–866 the Tibetan empire in Central Asia was the struggle of the Tibetan, Turkic, Arab and Chinese powers for dominance of the Silk Road lands. The year 670 CE was marked by great military victories for the Tibetans. They marched into the Tarim basin and captured the four garrisons of Anshi, through which the Chinese controlled that region. The Chinese, constantly remark on the evil habits of various foreign peoples—and sometimes, of their own people as well. But such remarks are almost never made about the Tibetans, who were acknowledged to be China's most powerful rival and were usually at war with the T'ang. The products of Tibet—especially marvellous things, often mechanica, made of metal (most memorably of solid gold)—were considered so wondrous as to deserve public display in the imperial palace. The Arabs also had a high opinion of Tibetan crafts, sometimes extolling the same things as Chinese. Phagspa Lama (1239–1280) accepted the invitation of the Mongol emperor Kublai Khan who nominated him Imperial Preceptor in 1270, and he insisted on equality in rank with the emperor. The Tibetan state asserted itself as an equal to the Chinese state.

150th anniversary of Alexander Csoma de Kőrös (1784–1842), the founder of modern Tibetology, was held at the Hungarian Information and Cultural Centre. I presented a paper on the role of Koros in the cultural renaissance of India, culminating in the Bengal school of fine arts.

The Goddess Palden Lhamo in the Gelukpa lineage. Venerable Lhamo Remati of Ottawa, Ontario, Canada worked with Ghadong Oracle Tenzin Wangdak at Dharmasala and with me at the Academy. She translated Tibetan works relating to Palden Lhamo/Śrīmatī Devī, the historical background of the Goddess, including her influence on the Dalai Lamas.

Giuseppe Tucci Centenary Seminar. Prof. Tucci was an outstanding explorer and scholar of Tibetan art and thought, philosophy and history, in fact, of all its aspects. Dr. Mario Prayer of Rome contacted me to co-sponsor an international seminar to mark his birth centenary.

***1993*. Tabo Studies** *at the Himachal Pradesh University* were developed under Prof. Laxman Thakur. I sent him the edition of the Sarva-tathāgata-tattva-saṅgraha and 'Comparison of the Japanese and Tibetan version of the Abhisambodhi Vairocana Maṇḍala' published in T. Skorupski, *Indo-Tibetan Studies*, Tring, 1990.

Autobiography of Situ Panchen was studied by Khempo Chotrak (Mkhan.po Chos.grags) of the Karmapa monastery, Delhi. Situ was unusual in that he sought to go back to the source of Tibetan learning, the Sanskrit tradition. His autobiography and diary is one of the most important sources for the intellectual history of the 18th century Lamaist world. His influence lasted for several generations of scholars. Si-tu's monastery at Dpal.spuṅs produced a whole school of philosophers. It produced a generation of talented physicians who would dominate the medical field in Tibet for a generation to come. The renewed interest in the grammatic sciences, history, technology and in Chinese and Indian systems of astronomy and astrology is one of Si-tu's most important legacies to Tibet. Situ was born in 1700 and the years 1731–1733 were taken by the enormous task of editing the Derge edition of the Kanjur. The results of his grammatical, lexicographical and poetical śāstras are truly remarkable.

New Tibeto-Mongol Pantheon. Mr. Algis Tribinevicius, Monsignor Lee School Library, Ontario (Canada) wrote: "As a student of comparative religions I have found your publication entitled *A New Tibeto-Mongol Pantheon* by Professor Dr. RaghuVira and Dr. Lokesh Chandra to be an inexhaustible source of artistic inspiration."

Prof. Dr. S. Hümmel, Plohn: "Many thanks for your letter and for the announcement of Parts 18–20 of your Tibeto-Mongol Pantheon. I am very interested in your astonishing activities. If we could see one another!"

Anagarika Govinda wrote: "I was glad to have your news that an incomplete set of the Vajrāvalī maṇḍalas in still available. Please send me a copy. Even an incomplete set is valuable to me, may be I can find the missing pieces in some library or somewhere else. What you say about the Indian textile designs throws an interesting light on the tremendous influence 8th century India had on the whole of Asia (especially Central Asia and the Far East). Your dictionary of Buddhist iconography must be a work of monumental proportions. I am eagerly looking forward to it."

Mr. Michael Harlin wrote on *2 June 1974*: "I was completely overwhelmed by your thoughtful generosity when I received the shipment of volumes of your Tibeto-Mongol Pantheon. I shall treasure them greatly and always remember you when using them in the coming years. I am so happy as a little child with this wonderful set of your books, and can hardly express my thanks in a way suited to your warm gesture".

The Pantheon has been a source-book for the study of the Buddhist Art of Transhimalayan Asia. Mr. Julian Fortnum of Northbridge (Australia) wrote: "I wish to express to you my gratitude for your labour in the pantheon preparation and my deepest respect for your ability to be able to do such work."

Mr. J.J. Blomeyer, Alexandria (UAR): "We hope that you are well and in the progress of publishing further wonderful books like the great Tibeto-Mongol pantheon which is such a gold mine of wisdom!"

***1994.* Nāmasaṅgīti** is a hymn of advaya names. Prof. Franco Ricca, Turin (Italy) who was engaged in the identification of the thousands of mural paintings in the Gyantse Kumbum, was making further studies on the topic. The classification of Tantras in Tibet is significant in determining the iconography of monasteries.

Collected works of Bu.ston in 28 volumes were edited by me in the 1960s. Prof. Ulrich von Schroeder, from Wollerau (Switzerland) was engaged on a major project concerning Buddhist art in the Himalayas and Tibet. He had been on six field trips to Tibet to photograph Buddhist bronzes in monastic collections. He wrote: "During my last visit in May 1994, white presenting some photocopies of Bu.ston manuscript to the abbot, I was utterly astonished to find out that Zhalu does not own a set of your publication!!.. I think it is very important for the monks of Zhalu to have access to the writings of Bu.ston". A copy each of all the available volumes were sent to Prof. Schroeder for presentation to the Zhalu monastery. The day Prof. Schroeder presented the volumes in Tibet, Prof. Kamleshwar Bhattacharyya of Paris was present. Prof. Bhattacharyya narrated the emotion with which the abbot of Zhalu received the gift from India to Bu.ston the great son of Tibet.

Presented a set to the Royal University Library of **Oslo** on *28 Feb 1972* through His Excellency Mr. Torbjorn Christiansen, the Ambassador of Norway. These works embody the riches of the Buddhist tradition of India. Bu.ston Rin.chen.grub (1290–1364 CE) was one of the greatest literary figures of Tibet. He covered the entire field of Buddhism, from tantrism to logic, from dogmatics proper to grammar and rhetoric. Many oral traditions, collected in India and later diffused in Tibet by apostles, missionaries and lotsavsa, were systematically arranged, discussed and sifted by him.

Presented to the Scandinavian Institute of Asian Studies, **Copenhagen** (Denmark) on *29 May 1972* through His Excellency Mr. Hans Adolf Biering, the Ambassador of Denmark, to "deepen the understanding of Asian Art and Culture".

On *2 June 1972* I handed over 28 volumes of the 'Collected Works of Bu-ston' and a copy of the 'Esoteric Iconography of Japanese Mandalas' to the Swedish Embassy for transmission to the Sven Hedin Foundation of the Ethnographic Museum, **Stockholm**. The Foundation, in return, presented some volumes of the Sven Hedin Expedition series to the Academy.

Dr. Geza Uray of Budapest (Hungary): "Thank you for the facsimile edition of Buston's History of Buddhism which you were so kind as to send to me. You gave me great pleasure with this book as now I shall always have this important source at hand."

Prof. Dr. K.L. Janert, Institut für Indologie der Universität zu **Köln**: "Many thanks for this very important and very fine edition, which will enrich our library."

A set was presented to the Oriental Institute of the State University of **Utrecht** (Netherlands). The Director Prof. Dr. J. Gonda wrote: "Many thanks for this, pleasant presentation which will prove most useful".

Another set was presented to the Institut für Indologie der Universität zu Köln, Köln (Germany). The Director Prof. Dr. K.L. Janert acknowledged: "I don't know whether I have already thanked you for the magnificent edition of Bu.ston 1–28, which was published by you so beautifully. It is really an extraordinary event that this text collection is available by your endeavours."

A set was sent to the University Library of Oslo: "On behalf of The Royal University Library, Oslo it is my privilege to express our sincere thanks for the generous donation which you have bestowed on us. The splendid edition of the *Collected Works of Bu.ston* has been received with gratitude as a token of good-will and friendship. The exchange of literary works between our two nations will certainly broaden the mutual understanding and increase the knowledge and the sympathy in both countries. Your outstanding contribution to our collections has now been entered in the library and they are welcomed indeed by the patrons and the staff." Dr. Gerhard Munthe, Director.

A set was presented to the Tribhuvan University, **Kathmandu** (Nepal). The Director of the Institute for South Asian Archaeology, University of Amsterdam (Netherlands) wrote: "Just as I was starting this letter, the postman brought us a large number of parcels containing your marvellous present to the library of our Institute: the works of Bu.ston. My cordial thanks on behalf of the Institute. We are very grateful for this much appreciated present."

A set was presented to the Nusantara Museum, **Warsaw** (Poland) which was reported in Polish newspapers as a valuable contribution to the Indo-Polish Cultural Agreement. Another set was presented to the Institute of Linguistics, Adam Mickiewicz University, Poznan (Poland).

A set was offered to the Library of Tibetan Works and Archives, **Dharamsala**: "We take this liberty of thanking you most sincerely for your benign generosity in donating the Collected Works of Bu-ston, volumes 1–28. The importance and usefulness of this great work for our institution and many Tibetan, Indian and foreign students and scholars making use of facilities offered in this library is needless to state. One of our main gap in our collection has now been filled. May your good merits proliferate like the stars in the sky".

Dr. B.C. Olschak, Institute for Central Asian Studies, Zürich: "Today the post-man arrived like a real "*postillon d'amour scientifique*" (scientific love-messenger) with your Tibeto-Mongol Pantheon 18, 19, 20 (with the Kings of Śambhala...). Your dynamic force of realisation is, indeed, unique. How can I find the right words to thank you? You give so much pleasure with your treasure-books which transmit the iconographic key! I am very very proud of you and I feel ashamed that here everything takes such a long time with permanent "delay of production". Every body admires your work and your power of realization, which is simply unique."

Genres of the Tibetan Buddhist Canon. F.K. Alpo Ratia of the Finnish Academy, was (i) systematically surveying the Sanskrit and Tibetan genre names in the Tibetan Canon (Peking

Edition), and (ii) applying the theory and methods of genre analysis to identify a great number of genres, and (iii) furthermore investigating a representative selection of texts in greater depth to describe their respective genre characteristics as the optimal means of achieving an incisive typology and description of Canonical genres.

Cultural cooperation between India and Mongolia. Mr. N. Urtnasan, Director-General of the Cultural Policy Department, Ministry of Culture, Ulaanbaatar came on *14 January 1995* to discuss the scope and precise projects of cooperation between the scholars of the two countries. A number of specifics were discussed, like the grammar of Pāṇini in a Mongolian translation of the 17th century and its impact on the Mongolian language.

Historical and cultural linkages of ***India and Central Asia.*** This international seminar was organised by the Indian Council for Cultural Relations, Ministry of External Affairs in Dec 1995. Participants included scholars from India, Mongolia, Kyrghyzstan, Uzbekistan, Kazakhstan and Russia. The first session was chaired by me which discussed the Central Asian states in the early centuries of the Christian era, cultural interactions, early Indo-Mongolian contacts and the use of Indian scripts in Central Asia.

1996. **The Transcendental Art of Tibet** traces the evolution of the vast Buddhist pantheon in India and Tibet, characterises the morphology of outstanding divinities, and describes around seventy Tibetan thaṅka scrolls. It comprises three sections: theogony, theophany and scrolls.

The form is elemental in Buddhism. The icon is substantial nothingness, an impelling for philosophic imagination, the power of the creative worshipped in many locales, interfused with endless multiplication, inspired by the gloom of the forest, the darkness of the cavern, the flow of rivers and fountains, arborescent earth and luminous heaven. The tangled web of multiplicity of Buddhist divinities weave several strands in a many-coloured veil of mythology. Popular worship and exogenous influences become nuclei for new sutras to breathe attributes of awe and majesty to interpenetrate human life. The external form is the active symbolisation of the pure, substantive, infinite energy of the within. It is the psychology of horizons, the desire to flow into contemplation, and the energy to gallop into form, into iconography.

The earliest phase of Buddhist iconography is the representation of scenes from the life of Śākyamuni and his earlier incarnations (the Seven Buddhas), the subsequent history of the division of the relics and their further distribution by Aśoka. The earliest iconographic achievements can be viewed under three heads of the representation of:

(i) events centering around Lord Śākyamuni,
(ii) the eternalisation of Buddhism in the Jātakas,
(iii) and the internalisation of the prevalent cults of yakṣas into Buddhist caityas.

The reliefs at Bharhut and Sanchi represent the Jātakas. Thus one of the early expressions of Buddhist art was the Jātakas. They sought to convey to the new evolving Buddhist order that the

Dharma of Śākyamuni is eternal, sanātana, rooted in a remote time. Śākyamuni had lived hundreds of lives, before he became the Buddha. It was the Art of Eternalisation.

The section on theogony deals with the formative processes of eternalisation, interiorisation, apotheosis of concepts, naimittika divinities for specific purposes like health or wealth, groupings, representation of historical personages, phototropic and erototropic divinities of the Outer and Inner Tantras, assimilation of local deities: all this led to the continuing emergence and dissemination of new deities.

These Buddhist deities became the divine imagination of forms and visualisations in the search of a beside and a beyond. Their materialisation into a scroll, a bas-relief, a sculpture in a templum rousing the inner being inducted the hierophant into the innermost mindscape. The book describes at length the visual characteristics and the envisioned symbols of the foremost Buddhist deities beginning with the Goddess of Eight Auspicious Emblems (Aṣṭa-maṅgala-devī), Śākyamuni and his sixteen apostles (Arhats), Maitreya, Amitābha, Vairocana, Kālacakra and others, the indigenous Dpal.ldan.Lha.mo, Red Tsiḥu, Begtse, Pehar, and great masters like Padmasambhava, Ma.gcig Lab.sgron.ma, Tsoṅkhapa and a multitude of others.

1998. Prof. Zahiruddhin Ahmad translated the **Esoteric Life of the Fifth Dalai Lama** (1617–1682) written by Saṅs.rgyas.rgya.mtsho, from its original Tibetan xylograph. Saṅs.rgyas.rgya.mtsho was the de facto ruler of Tibet from 1679 to 1705. After retiring from La Trobe University on *30 June 1995* Prof. Ahmad used all his study-time to finalise the translation of the 'Life' which details the 36 incarnations of Avalokiteśvara in India, the introduction of Buddhism into Tibet from the reign of Sroṅ.btsan.sgam.po (569–650) to Khri.sroṅ.lde.btsan (742–800), the arrival of Padmasambhava and his five incarnations, further Tibetan incarnations of Avalokiteśvara, and the Dalai Lamas from Dge.ḥdun.grub the first Dalai Lama (1391–1475), the detailed life of the Fifth Dalai Lama and an account of the ministry of the Regent Saṅs.rgyas.rgya.mtsho (*14 July 1679* to *7 February 1682*). Extensive notes and a detailed index render the work a major contribution to Buddhist studies in general and of Tibetan Buddhism in particular.

Reconstruction of a Tibetan text into Sanskrit was undertaken by Ms. Carmen Negulei of Romania with the help of my *Tibetan-Sanskrit Dictionary*. She corresponded on the complications of the philosophical terminology and its correspondences in Sanskrit, e.g. non-affirmative (*ma.yin.pa*) and affirmative negation (*med.pa*).

Indian art and the Tibetan connection was delivered by Dr. Pratapaditya Pal who was associated with the Norton Simon Museum, Pasadena, California, with me in the chair. His focus was on a group of early Tibetan thaṅkas painted between 1000 and 1200.

Social, economic and religious implications of the Buddhist monastery of **Pemayangtse**, Sikkim. Ms. Melanie Vandenhelsken was nominated by the Government of France for the award of a scholarship under the Indo-French Cultural Exchange Program 1998–1999. She was admitted to the Academy for her research on Pemayangtse as desired by the Indian Council for Cultural Relations, New Delhi. She investigated the relations between the monastery and government, studied the written texts and archives. She made comparisons of the diachronic levels: how do some ancient forms determine the way of change for the present-day social, economic, political and religious organisations. She had done her masters in anthropology at the University of Paris X.

Dr. Z.K. Kasyanenko of the Oriental Department of the St. Petersburg State University sent his **Catalogue of the Mongol Kanjur** on *22 June 1998*: "I hope this modest work of mine will be useful in your mongolistic studies. I remember your visit to our Chair of Mongolian philology of the Oriental Department of St. Petersburg State University and hope that our cooperation will continue for the best of our common work."

Dr. **Badma Narmaev** wrote on *7 Feb 1999*: "Dr. Z.K. Kasyanenko has entrusted me with answering of your letter of *21.07.1998*. Dr. Kasyanenko is not working temporarily at the university now, because she is improving her professional skill for half an year.

Let me remind you of myself. I was a post-graduate student of the Chair of Mongolian Philology of Oriental Department of Leningrad State University when you visited it in the beginning of the 1970s. Thanks to you I have S. Ch. Das' Tibetan-English Dictionary. You were so kind to send me soon after your visit. Now I am an assistant professor at the same Chair and teach the Tibetan language and some other Tibetological courses, so I feel some responsibility for our Tibetology students' complete education.

"Thank you a lot for your taking the trouble in connection with our students' proposed practice in India. We are afraid that stay in India as a part of international exchange is very doubtful for us now. But I hope that five of our students could go to India for ten months practice at a Tibetan monastery, thanks to a private fund. In such a case we would be very grateful to you if they get help when needed. This is our first attempt to send our Tibetologists to India and we are interested in regular visits.

"Many thanks for your proposal to present the Oriental Dept. with vols.1–27 of the Mongolian Kanjur edited by you. The Oriental Dept. has these volumes already, and if you have no objections, I would inform the direction of the Kalmyk Institute of Human Applied Researches in the city of Elista. This Institute is very interested in such publications and I hope they will find the possibility to arrange transmission of them."

The depiction of **Hindu and Pan-Indian deities** in early Indo-Tibetan Buddhist paintings of the Western Himalayas. Dr. **Christian Luczanits** of the Institute of Tibetan and Buddhist Studies, University of Vienna delivered an illustrated lecture, under my chairmanship.

On the Path of the Enlightened One was an exhibition of the paintings of Elizabeth **Brunner** and Elizabeth Sass Brunner dedicated to the memory of Alexander Csoma de Koros, held from *15 Apr* till *5 May 1999* at the Hungarian Information and Cultural Centre, New Delhi. I inaugurated the exhibition, in which the artists trained in their Western art, expressed their experiences in using the imagery of the ancient art tradition of India.

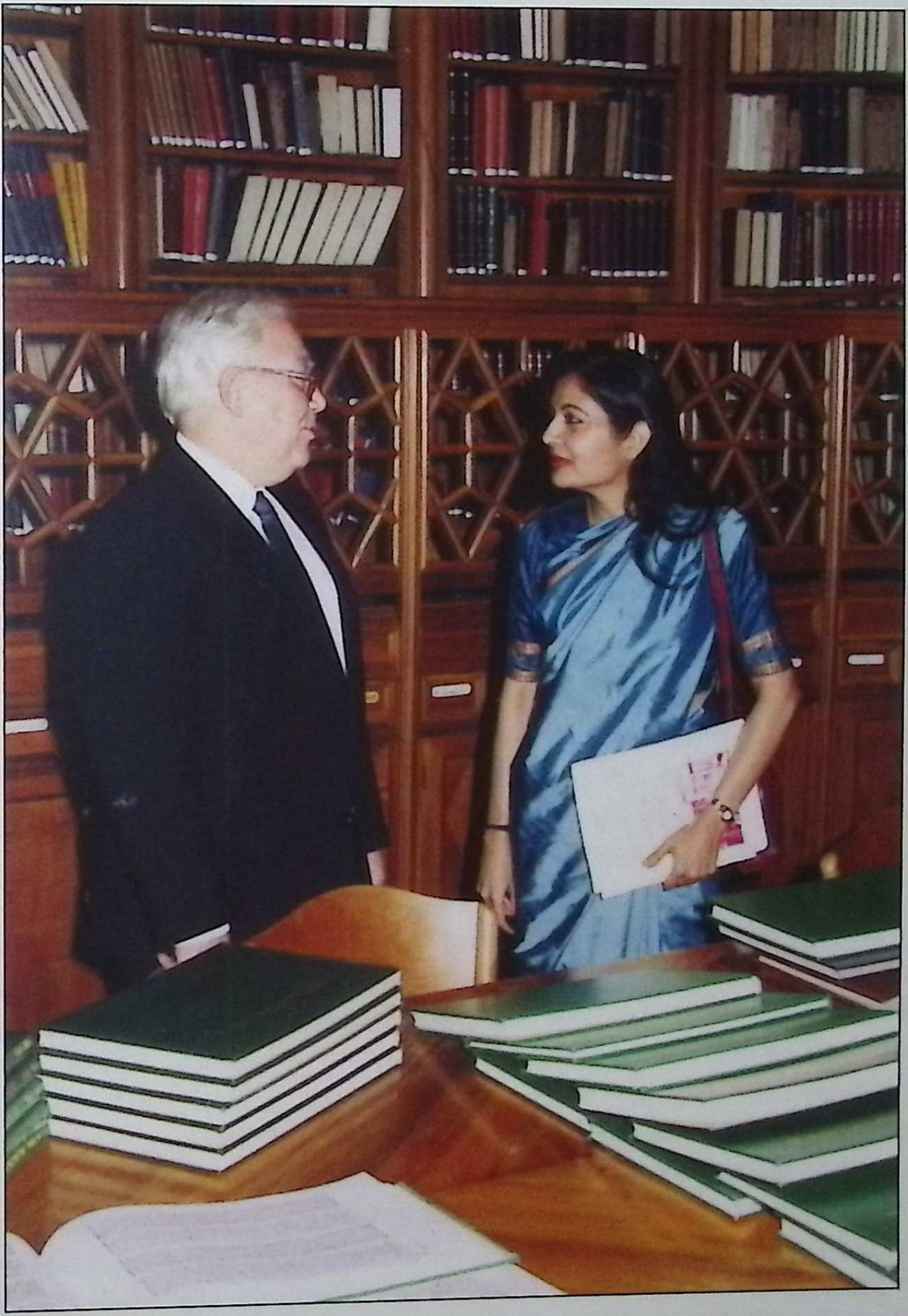
Derge woodprints. The printery of the Derge monastery survived the Cultural Revolution and other political upheavals. Its superb collection of millions of xylographic printing blocks have been preserved due to the untiring efforts of Venerable **Pevar Tulku**. He formed seven human rings around the monastery during the revolutionary exercises and thus saved the unique historic treasures of Buddhism. He had all the iconographic woodprints xylographed on cloth, around 300 of them, and they reached Delhi on *28 April 1999*.

Narthang Kanjur, Vols.31–100 were sent to Venerable Pevar Tulku, who is the head of the Kanjur Tanjur Collation Project at China Tibet Studies Research Institute, Chengdu, Szechuan. Their dispatch was arranged by Mr. Tashi Tsering and Sonam Chophel. Venerable Pevar Tulku is an incarnate of the Sakya sect, and the most famous scholar in Tibet who supervises the printery (*par.khaṅ*) of Derge, which he saved from the Red Guards by a seven-person deep human wall around the extensive premises of the Derge monastery.

2001. *Donation of the Narthang Kanjur* to the Library of the Hungarian Academy of Sciences, Budapest. The ceremony was organized on the *19 Jan 2001* in the Oriental Section of the Library.

"I have the pleasure to inform You, that your generous donation to the Library of the Hungarian Academy of Sciences, the hundred volumes of the Narthang Kanjur and other books on Indian learning were presented in a ceremony organized on the 19th of January in our Oriental Collection.

"H.E. Lakshmi Puri, Ambassador of the Republic of India honored the ceremony with her presence and handed over the books. Prof. Attila Mesko, Deputy Secretary General of the Hungarian Academy of Sciences expressed the gratitude of Hungarian experts of Indian and Buddhist studies, and gave an account of the long and warm co-operation between Indian and Hungarian scholars. The books were introduced by Dr. Geza Bethlenfalvy. Many of the representatives of Hungarian Oriental studies participated in this event. Since many decades You are among the benefactors of our Library and enriched our collection with hundreds of books. May



H.E. Mrs. Lakshmi Puri, Ambassador of India, presented the hundred volumes of the Narthang Kanjur to the library of the Hungarian Academy of Sciences, Budapest on *10 Jan 2001*.

I express our gratitude for Your valuable publications, which are always welcome additions to the Oriental Collection" (Dr. Eva Apor, Head of the Oriental Collection). The ceremony was reported in all the leading newspapers of Budapest.

Narthang Kanjur was presented to the Pomeranian Library, Buddhist Studies Department, Szczecin, Poland. The Director, Dr. Stanislaw Kryzywicki wrote: "We would also like to express our great gratitude for your assistance for the Buddhist Book Project Poland and the valuable present. As we know the Narthang edition of the Tibetan Kanjur was initiated by Pho.lha.nas at an auspicious moment on *5 October 1730* and will be a very important issue in our Buddhist collection. This edition is very helpful for the understanding of Tibetan Buddhism.

"The civilization of the Tibetan nation is disappearing right in front of our eyes and, except some rare protests here and there, the rest of the world allows it to happen without regret or comment. Many civilizations have disappeared or declined in the past, however, it is a rare opportunity to knowingly witness such a process. We think that our duty as a world community is preserving of precious Tibetan heritage, and your efforts in this matter are very valuable. The Narthang Kanjur donated by you is of tremendous value and interest to us to have this edition in Poland.

"I would like to thank you once again on behalf of the Pomeranian Library and our readers. You are cordially invited to visit our library at any suitable time."

Dr. S. Krzywicki, alongwith Prof. Miroslaw Rutkowski who teaches Meta-ethics and Ethics Philosophy at the Philosophy Institute, visited India under the Distinguished Visitors Programme of the Indian Council for Cultural Relations. They came to the Academy to present 'The Golden Exlibris', the most prestigious award from the readers and staff of the Pomeranian Library, Szczecin, for assistance in the development of the Buddhist Book Project Poland.

Enthronement of the **Dalai Lama XIV.** Prof. Gustav Roth, the eminent German Indologist from Göttingen, spoke on the impressions of an Indian artist Kanwal Krishna who had personally witnessed the ceremonies in Lhasa, as he had gone there at the behest of Lady Linlithgo, wife of the-then Viceroy of India (*17 Feb 2001*).

Iconographic work of Lalitavajra ***The 360 Icons*****.** Prof. Wenhua Luo wrote: "I never had a chance to meet you although I have read many of your famous works. Last year Prof. Gimm from the Köln University gave me your mailing address and encouraged me to write to you when he visited Beijing. Please allow me to make a self-introduction. As an associate professor in The Palace Museum in Beijing, China, I have been studying the significant Tibetan Buddhist iconographic work by Lalitavajra: *Chu-fo p'u-sa sheng-hsiang tsan* for two years and some great breakthrough has been achieved." I sent him this work, edited and annotated in a magnificent edition by myself and Fredrick W. Bunce, published by the D.K. Printworld (P) Ltd., New Delhi.

Gary Gach, San Francisco CA wrote on 10 May 2001: "I would like to reproduce a **mandala** or two from *Tibetan Mandalas* which the Academy published in 1995, in its most worthy SATA-PITAKA series. If I could, I'd like to reproduce mandala #9 *Mandala of Mahāmāyā* (p.43) from the Vajrāvalī series plus mandala #13 (*37–deity Thousand-armed Thousand-eyed Mahākāruṇika according to Nāgārjuna*) (p.153) from the Tantra-Samuccaya series, side-by-side, 1/4 page in *The Complete Idiot's Guide to Understanding Buddhism*, ($18.95), a commercial title to be published in August by Alpha Books, in an edition of 10,000 copies, all English territories.

Pomeranian Library, Szczecin (Poland). His Excellency Mr. Rajamani Lakshmi Narayan the Ambassador of India to Poland wrote on *6 June 2001*: "I had visited the Pomeranian Library in Szczecin to hand over the books which you had so kindly donated to their Buddhist Project. A tasteful and well-attended function had been organized by the Director of the Library, Mr. Stanislaw Krzywicki. Besides official speeches by me and Mr. Krzywicki, your former student Mr. Piotr Klafkowski spoke movingly and at length about his association with you.

"Along with the libraries at Warsaw, Krakow and Gdansk, the century old Pomeranian Library is one of the premier libraries in Poland. Since the Buddhist and Oriental Studies Project was launched a year ago, considerable progress has been made in collecting books on Buddhism. I am sure that, in the coming years, the Library will become an important nodal point for research in Europe in this field."

"The function was covered extensively in the local media, e.g. the newspaper 'Kurier' carried the news item. "Shortly i.e. already on June 2nd, the arrival of the Ambassador of India in Poland H.E. Rajamani Lakshmi Narayan is planned to the Pomorze Library. This visit would be in connection with the official conveyance to the Reading Centre of Buddhist and Far East Studies of books from Professor Lokesh Chandra a deputy to the Indian Parliament. Professor Chandra is one of the most famous scientific, political and moral authorities in India and works with the International Academy of Indian Culture founded by his father Professor RaghuVira. The books conveyed are from the legendary series Śata-piṭaka (one hundred baskets) and contain works which are most precious for the culture of Asia. These are original texts in the following languages: Tibetan, Mongolian, Pali, Sanskrit. Among them the famous catalogues of the Mongolian Tanjur containing commentaries and also manuscripts from Gilgit. There are also translations into English and original historical works. The will of professor Chandra is that the books he is conveying be regarded as a gift from the people of India for the Pomorze Library, Szczecin: thus stresses Pawel Kamienowski. Also Dr. Piotr Klafkowski who is well known in Szczecin as a student of professor Lokesh Chandra will present the achievements of the International Academy of Indian Culture and give a lecture about the history of Tibet. This library will be the only centre in Poland where the full monumental edition of the Śata-piṭaka can be found which is important to the culture of Asia, stresses Pawel Kamienowski".

H.E. Mr. Rajamani Lakshmi Narayan, Ambassador of India, presented a hundred volumes of the Śatapiṭaka Series to the Pomeranian Library, Szczecin, Poland on *12 June 2001*.

The Pomeranian Library, Szczecin initiated the Buddhist Book Project Poland to popularise Buddhist thought. An exhibition of "Buddhism and Tibet in the Pomeranian Library' was blessed by the presence of His Holiness the Dalai Lama to inaugurate the project. I donated them around a hundred volumes of the Śatapiṭaka Series. The Director of the Library Stanislaw Krzywicki acknowledged their receipt on *12 June 2001*: "With great pleasure we would like to inform you that we received your books without any problems. We would also like to express our deep gratitude for your assistance for the Buddhist Book Project Poland realising in our library. The books of Śatapiṭaka are really fantastic and we are sure that this legendary series will enrich our Buddhist collection in markable range. It is a great honour for us to have so wonderful a gift from so famous Buddhist scholar like you.

"We are very happy that according to your suggestion we were able to organise the presentation ceremony with a presence of H.E. Ambassador of India Mr. Rajamani Lakshmi Narayan. The function was also the first anniversary of His Holiness' the Dalai Lama visit to our library and launching of the project. The event was very successful and in its programe was

Mr. Klafkowski's speech devoted to you, your father and the International Academy of Indian Culture. We also opened special exhibition "On the trail of Tibetan pilgrims". All events met great interest of public and mass-media and had a positive feedback."

A set of 105 volumes of the Urga and 101 vols. of the Narthang Kanjurs were presented to the Library. Thus they have two editions of the Kanjur for comparative study.

United States Library of Congress. Mrs. Lygia M. Ballantyne, Field Director of the Library wrote: "The Library of Congress plans to print a collection brochure of the Tibetan publications acquired for the program and would like to use a small blockprint of an Arhat holding a book published in *A New Tibeto-Mongol Pantheon*, Part 16 page 4, Shes.rab.can.mchog Sha.riḥi.bu 'Prajñottama Śāriputra' for illustration. Permission was granted to reproduce the blockprint.

Dr. Elizabeth English, Carlisle (UK). "I am just finalizing my forthcoming book **Vajrayoginī**: *Her Visualisation, Rituals and Forms* for publication by Wisdom Publications in its academic series on Indo-Tibetan Buddhism, in autumn 2002. This is the re-working of my doctoral thesis, which I completed under Professor Sanderson, Spalding Professor at All Souls' College, Oxford, in 1999.

"My source for this study is a set of Sanskrit Sādhanas collated under the title *Guhya-samaya-sādhanamālā*. As I am sure you know, this collection includes almost fifty Sādhanas dedicated solely to forms of Vajrayoginī. I include in my book the edition, translation, and my explanation of the lengthy *Vajravārāhī-sādhana* by Umāpatideva; while the final chapter is a survey of all the different manifestations of Vajrayoginī/Vajravārāhī in the *Guhya-samaya-sādhanamālā* collection. In order to illustrate the seventeen or so iconographical forms which appear in the various Sadhanas, I would very much like to publish a few of the line-drawings which appear in your *Buddhist Iconography of Tibet* (1986), if you would kindly give your permission. The line-drawings I would like to use are as follows:
1. Kavaca goddess (no.572), 2. Maitrīḍākinī (no.588), 3. Indraḍākinī (no.589), 4. Arthasādhana Vārāhī (no.590), 5. Ūrdhvapādī Vārāhī (no.594), 6. Kūrmapādī Vārāhī (no.595), 7. Sahaja go.bzlog (no. 598)". She was granted permission to reproduce the line drawings.

Stylistics of Tibetan painting. Miss Lo Yu-chin from Taipei, Taiwan did her M.A. from the Delhi University, specializing in the history of Buddhist art and culture. She worked at the Academy on the different styles of Tibetan painting in thaṅkas and manuals, besides Chinese works on the Aniko school of painting and sculpture. This was for her Ph.D. from the National Museum Institute (deemed university), New Delhi. She undertook an overview of previous research work, stylistics of Tibetan thaṅkas, comparative stylistic analysis of Siddha scrolls and sketches in the Sven Hedin collection, St. Petersburg scrolls, scrolls in the Tibet House, drawings in the Mongolian manuscript of the Lives of 84 Siddhas, and in the Urga xylograph.

Encyclopaedia of Buddhism was scheduled to be released in 2003 by Macmillan Reference USA, New York. Permission was granted for reproducing figures of Kālacakra and Rudracakrin from *A New Tibeto-Mongol Pantheon*, part 20.

Buddhist art of Tibet. Mr. Louwrien Weijers wrote from Amsterdam, The Netherlands, on *14 Dec 2002*: "Today the 80 page large scale 'book' on Tibetan Buddhist art works and description fell again into my hands. It had a small tag that said: 'Write a letter to thank'. It is many years ago that you kindly gave me the valuable pages... An art institute has asked me to speak on Buddhist art regularly. For that series of courses I will use your plates and texts now. So you can be sure that your gift of many years ago leads a useful life now in The Netherlands. Thank you again for your great kindness of offering me this valuable compilation."

2002. The Tibetan Iconography of Buddhas, Bodhisattvas and other Deities by Lokesh Chandra and Fredrick W. Bunce was published by D.K. PrintWorld (P) Ltd. New Delhi. It is a reproduction of the *Chou Fo P'u-sa Shêng Hsiang Tsan* by Lcaṅ.skya Hutuktu Rol.paḥi.rdo.rje (1717–1786) the Imperial Preceptor of Emperor Ch'ien-lung (1736–1795). It has 360 illustrations, possibly executed by the eminent painter Ting Kuan-peng. It is accompanied by 360 eulogies in Chinese. The names are given in Chinese, Manchu, Mongolian and Tibetan. Every icon has been described *in extenso* by Bunce.

2003. **Dpag.bsam.ljon.bzaṅ** is a history of Buddhism in India, Tibet, China and Mongolia, written by Sum.pa.mkhan.po (1704–1788). Prof. Hojun Kikuchi of Funabashi, Chiba, Japan studied Indian Buddhism according to this history, edited by me.

Modern paintings by Tibetans. Ms. Nathalie Gyatso from Sainte Radegonde, France worked on the lives of modern Tibetan thaṅka-masters, of artists who worked at the Academy in the fifties and sixties of the twentieth century, the themes covered by them, and the impact of the diaspora (*28 July 2003*).

2008. **Tibetan Art** by me was published by Niyogi Books, New Delhi. The rich artistic heritage of Tibet reveals the depths of meditations of great Masters, translated into the majestic abundance of iconic symbols that take the form of three-dimensional images or two-dimensional *thaṅkas*. *Tibetan Art* is a comprehensive introduction to the complex iconography of thaṅkas. It provides a glimpse of the mindground of this art and the land where it flourished. Although *Tibetan Art* portrays the historic Buddha Śākyamuni, the arhats, spiritual masters, great lamas, and founders of different religious lineages, the preponderance of its images depict supramundane beings. Predominantly these are: the Buddhas, Bodhisattvas, female deities, protectors or tutelary gods (*yi-dams*), defenders of the faith, guardians of the four cardinal points, minor deities and supernatural beings. The leading gods are also depicted in different forms and manifestations.

The book takes the reader on a journey of self-discovery: Buddhist deities do not exist outside ourselves, but represent aspects of innate human potential—the capacity for compassion, wisdom, mental discipline, and other spiritual conditions and achievements. With no distinct, independent existence or objective reality, these deities are but symbols of abstract qualities, that are emanations of one's mind, and of the universal mind that venerates perfection.

Prof. Gérard Fussman, Collège de France, Paris: "I opened your book on Tibetan thaṅkas. The paintings are very beautiful and you are especially gifted and knowledgeable when explaining their contents and meanings. Your text is quite illuminating."

2010. Mrs. Rafat Janta had my print of the **Garbhadhātu maṇḍala**. It was presented by Mrs. Indira Gandhi to her late grandfather Zdzistav Soluch who visited India as a member of a Polish Parliamentary delegation in 1974. Janta wrote on *6 April 2010*: "your letter gave us real insight into the piece of art we have at home".

Piotr Klafkowski (now Prof.) came to India in the 1970s and studied Tibetan with me for six months. He would often write to me. I would like to reproduce some of his letters.

"Just a few days ago I got the parcel with my dictionaries, including your Father's *opus magnum*. To my pleasant surprise. I found a copy of the Mahākaruṇā-garbha-Maṇḍala in it. I understand the meaning of it, and I wish to thank you very, very much. By the way, this new edition of the Maṇḍala is not the same as drawn by Kobo Daishi that I got from you on my first visit to the Academy? Apart from some changes in the Quarter of Universal Knowledge, the central Lotus is marked more clearly and the Dorje of it is far more distinct. Is it a sort of continuation of the Kobo Daishi school? The Maṇḍala is now being framed. Afterwards it will find its place opposite the first one, with Roerich's picture half way between them. In this way I try to create a little Sarasvati Vihara in my room, or rather to grasp some of the incomparable atmosphere of concentration and learning that I remember from Delhi.

"And so, finally, I have a copy of your Tibetan-Sanskrit Dictionary with me. It is in constant use, with shorter edition of the St. Petersburg Sanskrit-German Dictionary as a companion, for all the Institute of Central Asian Studies of the Warsaw University is asking me for helping them with the Dictionary. Your words came true—I have by far the largest collection of the Śata-Piṭaka in Poland, and now I begin to realise what does it mean in practice. I can only praise you and your work once more, with all my heart.

My article on studying Tibetan begins to make the first impressions. So far I do not know whether it was already published or not, but, today, I got an enthusiastic letter on it by Prof. J.R. Krueger. I was simply shocked with emotion that, really, a world-famous professor is writing to me and enjoying my work. In the moment I was reading the letter all my thoughts were with you and I remembered your voice saying "write it, do not hesitate, one must start some time". I fully realise I would never have risked to write it without your kind help and encouragement. I have no words in my poor English to express my gratitude to you.

The paper on your Father is still not ready. I decided to include in it the poetry by Him, but the parcel where I put both volumes of His poems are still somewhere at sea. I am sure they will come to me some day, not very distant from now, as they are put together with Dr. Byrski's luggage. The very biographical part of the paper is ready but, after all I have heard from you about your Father, I cannot exclude His poems from the article about Him. They form such a moving, human insight into His mind that I shall never be able to do my paper without it. What is more, I have already started to talk with the literary publishers of Poland about the possibility of publishing a volume of the Polish translations of the poems. I am sure it is possible, and I shall do my best in order to make it come true.

The book on Japanese Mandalas is creating a sensation wherever I am showing it. The Japanese Institute at the Warsaw University wanted to borrow it from me; needless to say, it did not even hear of it. The Silent Flowers (do you remember the name you gave the book in the dedication) will stay with me as long as I am alive. They remind me about the most precious moments of my life.

The notes I have taken down from our Sunday conversations, filling well over 60 pages of the most closely typed pages, are the source of inspiration for my isolated work in Poland. I remember that there is a place in India where all the treasures of human knowledge are stored, and that the name of it is "Sarasvati Vihara" (*8 April 1974*).

"I was so happy to hear from you again and to learn you were nominated to the Parliament of India. It is just the place for people like you—who realise that the spiritual heritage given us by the past is not only a subject of history, but a living tradition which we must learn, unless we want to repeat our fathers' mistakes. I am sure that the noble spirit of Professor RaghuVira is proud to see you in the Parliament. May you help the Eternal Spirit of India to triumph over the madness of today's world, so that Sarasvati Vihara would be the lighthouse for generations to come!

"My lecture in Warsaw is still a matter of dispute, a very hot one, at the Oriental Society. I believe I managed to achieve what I intended—to create a new interest in the Land of Snows and its heroic people, and to make our sitting-in-an-arm-chair scholars realise what is going on there at present. If it is done, I may be sure the interest will grow on. After informing Dharmasala about it, I was honored with a letter of thanks and encouragement signed with H.H. Gyalwa Rinpoche's own hand. Reading this letter was one of the proudest moments of my life.

"A few moments ago I saw the news on TV, concerning the opening of the great work on the Borobudur Temple, on which you have written such a beautiful article. When looking at the TV set I was thinking about you and your father, and could visualise you both standing there, looking at the Temple.

"The work on *My Land and My People* is going on very slowly, but I am sure it will be finished by the next year" (*25 June 1974*).

"Once more let me express my highest admiration for your Tibetan-Sanskrit Dictionary. Now that I have it with me and can make a full use of it, I may fully realise what a giant work it is. It will rank—I am sure—the greatest achievement in Tibetan lexicography of our time. I cannot imagine any work in Tibetology without it" (*11 Aug 1974*).

"Thank you very much for the two Tibetan prayers I got yesterday. They made me very pleased. I understand you have got my letter of August 11th, haven't you? I also got a letter from Mr. Majewski, discussing at length his visit to the Vihara and his admiration of your giant work there. I remember how he didn't believe *my* impressions, long time ago, when I was talking about you to him! (*6 Sep 1974*)

The father of Piotr Prof. Alfons Klafkowski wrote on *7 Feb 1977*:

"I have just received the letter and the pictures from Piotr with the description of the ceremony of his marriage. May I say it frankly I have never sought my daughter-in-law will be from India, but I have nothing against. We have a Polish proverb telling that every one is a blacksmith of his own happiness. And Piotr has said to us he is very happy. Now we are waiting for their return.

But my essential scope of this letter is address to you, dear and honorable Professor Chandra, my very cordial thanks for all you make for Piotr. I think that the first happiness of Piotr was that he found your tutelage and your help. I am profoundly touched by your goodness, your hospitality and your disinterested noblesse. Piotr wrote to me that you were assistant at his ceremony of the marriage and he is very moved by this fact. I am too very very affected because your presence at this ceremony was—excuse me this juridical term—*loco parentis*. Piotr is such a long time a member of your home, of your greater Family, he is profoundly attached to you and to your Family. I assure you that Piotr and I we highly appreciate the honour of such a contact with you, dear Professor Chandra as a representative of a famous scientific dynasty in India. Your goodness, your tutelage and care, the spiritual and moral atmosphere of your Family—are for Piotr the best school of life. I am sure he will come back with this good experience for all his life.

"My wife and I are thinking very often with sincere gratitude about your wife. We feel grateful for all she has made for Piotr. We think about it with great emotion and gratitude."

Dr. Piotr Klafkowski left for Poland on *11 Apr 1978*.

4. INDIA AND MONGOLIA

Poem written by Prof. RaghuVira in Dec 1955

India and Mongolia,
Old comrades in the march of centuries,
Have met again,
Past memories crowd the brain.
Hands meet.
Arms embrace.

Once again we have a common path
And a similar goal—
The path of progress
And the goal of peace,
So that misery of the masses
Becomes a forgotten tale.

And cruel wars,
That have stained in blood
The brotherhood of man,
Are damned for our own days
And for future days too.

The clamour of rights and wrongs,
The law of the deep,
Where the bigger fish swallows the small,
Or the pride and greed
Of the crafty and strong
Shall be drowned and buried
In the flood of peace.

We clean our hearts
We claim no secret gain
We cherish no injury
To erstwhile foes.

Truth within
Truth without.
Peace to the east
Peace to the west.
Peace, we have raised thy banner.
Give us strength to bear it aloft.

Unsoiled by political passions,
Unruffled by storms of national hate,
At thy altar we sacrifice
Scorn, hate and greed.
All adoration to thee, O Peace!

Kalmyk Bulletin. The editor Sodman Kuldinow, North Brunswick, NJ wrote: " I heard you are doing research work in the field of Mongolian studies. I will be glad to get acquainted with your works in this field.

"Mongolistics means in my case not only the language and history, but also the religion, because religion exposes the soul of the nation. Therefore it is important to have a picture of the nation's religious understandings. Because our religion originated in your homeland, we acquired some of your attitudes.

"What I believe deep down in my heart, that Buddhist religion will have a very glorious rise in the future. It will shine over mankind as it did over India many centuries ago. Its ideals are of great meaning and they will be accepted by mankind in future. It needs work to promote it, and this work is on the way. Having this in mind I am working on a book which will be titled 'Buddhism in Mongolian understanding'. I am trying to demonstrate how the Mongols conceived Buddhist ideas and how they wove them into one all-round ideal".

Mongolian studies in Bonn. Left Lausanne on the morning of *24 Mar 1957* and reached Bonn at 10.00 pm. Prof. W. Heissig welcomed us at the railway station, dropped us at the hotel, and we conversed till 12.00 midnight. He was writing a history of Mongolian historical works, and thereafter he was to take up the history of Lamaist literature.

Spent the whole day of **25 Mar** with Prof. Heissig, an ocean of learning in Mongolistics. He had a catalogue of the 5000 Mongolian works in the National Library of Ulaanbaatar. He said that the Westdeutsche Bibliothek at Marburg has a great collection of Mongol texts which Haenisch and he had collected on their travels. There are about 180 Peking xylographs, besides others from Buryatia (catalogued by Heissig in *ZDMG* 1953 vol.103). There is a middle-sized collection of very old Kalmyk manuscripts in the University of Göttingen Library, called 'Sammlung Asch'.

26 Mar 1957. Planned the publication of one volume of Mongol texts every three months: (i) histories of Buddhism, (ii) the biographies of eminent Mongol Lamas, (iii) 'sādhana' texts for ritual and iconography, and (iv) nīti texts like Subhāṣita-ratna-nidhi which had a wide vogue among Mongolians for their stories. Prof. Heissig calls them popular Mongol literature or didactic gnomic literature. There are more than 500 such nīti works.

Prof. Grϕnbech, a strong pillar of Tibetan and Mongolian studies, passed away in Copenhagen. A great loss.

Prof. Heissig traced the formation of the Mongol Kanjur in four steps.

(i) Several portions of the Kanjur were translated in the Yüan period.

(ii) The complete Kanjur had been translated into Mongolian on the request of Mongolian monks by a tribal chieftain. Copenhagen has one volume of this version. The Leningrad hand-written manuscript is a copy of it and hence very important. This pre-Ligdan Khan version was done 50 or 100 years before Ligdan Khan.

(iii) It is generally believed that Ligdan Khan had the Kanjur translated, but it has been proved wrong. Ligdan Khan had it revised and gave it the final form. The National Library, Ulaanbaatar has ten (?) volumes of this edition. They were brought from a monastery in the Gobi desert in the north of MPR by a former President of the Committee of Sciences Jamyang(?), according to a letter from Prof. Rinchen. The Śatasāhasrikā Prajñāpāramita (YUM) in the Westdeutsche Bibliothek, Marburg seems to belong to this version. They are clearly more ancient than the Red Peking Kanjur.

(iv) The Peking edition was printed in 1718–1720 after "some minor linguistic retouching" in the words of Prof. Heissig.

(v) The Lamas of Inner Mongolia found many errors in the Peking edition and requested Emperor Ch'ien-lung to xylograph a new corrected version. New xylographic boards were carved for those volumes which had many errors and these were printed specially for the Inner Mongolian monasteries. Only a few sets were woodprinted in 1756 and the new printing blocks were destroyed.

The pre-Ligdan Khan edition had the names of the original translators and patrons. During the revision undertaken in the reign of Ligdan Khan the names of several translators as well as patrons were changed as they belonged to tribes inimical to Ligdan Khan. Prof. Heissig had seen a complete set of the Ligdan Khan Kanjur, in the possession of a chieftain in Inner Mongolia.

Prof. Rinchen had a handwritten list of all the Mongolian works in the National Library, Beijing. It had been prepared by a Mongol researcher at the Library. Prof. Heissig had a copy.

Prof. Heissig found several new xylographs printed in Beijing in Brussels. These are not in his *Lamaistische Blockdrucke*. They have been numbered by the addition of A, B, etc.

Copenhagen has 700 Mongolian xylographs and manuscripts. Prof. Heissig was going to complete its catalogue in the year 1957. It is very detailed and at times the names of chapters have been given. It gives three recensions of the Vetāla-pañcaviṁśati: (i) ornatior, handwritten copy, (ii) middle recension printed at Ulaanbaatar, (iii) brevior, printed at Beijing. Prof. Heissig has named the stories in each recension.

Prof. Heissig was getting two Mongolian journals: Tshog and Shinshlekh Ukhaan, in the Cyrillic script. They had writeups on Prof. RaghuVira, ancient cultural relations between India and Mongolia which traced these relations to the 3rd to 7th centuries on the basis of archaeological discoveries.

Prof. Heissig found the worship of Indra in Mongolian booklets of popular worship.

Five hundred Kalmyks were residing near Munich who had come during the German attack on the Soviet Union. The elderly were devout Buddhist practitioners and the young ones were indifferent. A small ramshackle temple with a couple of thaṅkas had been put up. Two or three images had been donated by Simhalese monks. The people were poor and needed urgent support.

In Berne I had seen a *mdo.maṅ* and three volumes with the Chinese marginal title 慈國師法語. They are volumes of the **sumbum** of the First Lcaṅ.skya Qutuγtu whose complete set had not been found till then. These three volumes complete this rare sumbum. It seems that some collector sold different volumes of the sumbum to different European libraries and scattered the complete set. Prof. Heissig was very grateful that I had brought these volumes to his notice and thus completed one of his searches. The sumbum throws light on the spread of Lamaism in China and is valuable to understand the cultural policies of the Ch'ing dynasty.

Met Dr. Olbricht who had prepared a comprehensive bibliography of works on **Hsi-hsia** in European languages, Japanese and Chinese. He had two parts of Wang Jinqru's *Hsi-hsia Studies*. The Consul General of Germany at Istanbul. Dr. Johannes Bensing was also studying Hsi-hsia texts. Saw the eight volumes of 待時軒叢[illegible]刊 a modern Chinese work on the language, history and other aspects of Hsi-hsia. Dr. Olbricht said that it is the best general work on Hsi-hsia. 'A Brief Manual of the Si-hia Characters with Tibetan Transcriptions' by Nicolas Nevesky (Osaka, 1926) is good for beginning the study of Hsi-hsia.

Prof. Heissig had a Chahar manuscript of the **Erdeni-yin Erikhe**, several historical works in Mongolian, and original documents from the archives of the ministry of foreign relations during the periods beginning with the Yüan dynasty. He had interesting handwritten proceedings of a trial between a prince and a monastery. Copenhagen has different versions of the Vikramāditya stories. Prof. Heissig wanted to compare his manuscript of the Maudgalyāyana legend illustrated in natural colours with that in Prof. RaghuVira's collection. A student of his was working on an illustrated ayurvedic text in Tibetan. A manuscript of the Erdeni-yin Erikhe had the description of 105 leading monasteries in the Khalkha region (Inner Mongolia). Prof. Heissig had eight large traditional maps of Inner and Outer Mongolian monasteries.

Emperor **Ch'ien-lung** had studied **Sanskrit** himself. He wanted the Kanjur to be revised by comparison with Sanskrit originals. He invited pandits from India. The introduction of the quadrilingual dhāraṇī collection says that four Indian pandits took part in its revision. See Sanskrit Texts from the Imperial Palace at Peking (Śp.71).

Prince Yin-lu (1695–1767) the 16th son of Emperor K'ang-hsi was a lover of books. A substantial part of his collection is in Copenhagen, and some of his Mongolian Tantric texts are in Cambridge.

Saw libraries in **Marburg**. The Theological Seminar in the fortress of Marburg had a sizeable collection of Buddhist texts. Saw a 12th century wooden statue from China, and a detailed model of Borobudur.

Went to the residence of **Prof. Johannes Nobel**. He was busy reading the proofs of his German translation of I-tsing's version of the Suvarṇa-bhāsottama-sūtra. He was correcting 16 pages every day and the text covers 800 pages. He had collected parallel passages from Pali and four Chinese sutras to interpret the six heretical teachers in the Vinayavastu. Prof. Nobel was continuing the reconstruction of the Tibetan Vinayavastu that he had begun in Nagpur with Prof. RaghuVira. He had an interesting collection of works on Buddhism: Altan Gerel (Suvarṇabhāsottana), Roman transcription of the Kalmyk text done by Haenisch (Leipzig, 1929); restoration of the first two chapters of the Daśasāhasrikā Prajñāpāramitā into Sanskrit by Sten Konow (Oslo, 1941).

Saw the **Beckh manuscript** of the Tibetan **Kanjur** in the Westdeutsche Bibliothek. Every page had eight lines in alternating black and red inks: lines 1, 2 black, 3, 4 red, 4, 5 black, 6 red, 7, 8 black. The library had the Derge and Narthang Tanjur. The Tibetan collection of Waddel was preserved here. A handwritten list of the Tibetan collection was to locate the texts. The Mongolian collection was listed by Heissig. New acquisitions thereafter were 38 historical texts including genealogical works from the ancient foreign ministry of China, a mantra collection of 500 folios from the library of K'eṅ ze čin wang kuo, the 16th son of Emperor K'ang-hsi (1697–1735), and 28 large traditional maps. Saw map 24 (manuscript Karte Ordos) which was attractive in its soft colours and gave the location and names of several monasteries.

The Westdeutsche Bibliothek had 1086 Sanskrit manuscripts which were being catalogued by Prof Schubring. Other 4000 Sanskrit manuscripts from the former Berlin library were in Tübingen. Left Marburg on the *27 Mar 1957*.

Our talks with Prof. Heissig were so extensive and covered so many aspects of Mongolistics that I have to revert to them. *In Search of Old Peking* by L.C. Arlington (Peking, 1935) describes every important ancient building of Peking. There is no other such a comprehensive description. There are 600–700 nīti texts in Mongolian based on the Subhāṣita-ratna-nidhi, Prajñādaṇḍa and other texts in Tanjur. Seventy nīti texts are in Copenhagen, while Ulaanbaatar has some hundreds. Prof. Heissig was to complete his ongoing articles and a Mongolian commentary on the Subhāṣita-ratna-nidhi by the late Prof. Grønbeck. There was a time in Mongolia when leading army men gave up their weapons, left their families, donned the monastic robes and were active in propagating Buddhism. They were called *toyin*. Their lives deserve to be published to understand the early spread of Buddhism among the Mongols. The foundation inscription of a temple in Mukden is in four languages: Mongolian, Manchu, Chinese and Sanskrit. The **Sanskrit inscription** has not been published so far. Dr. Haare had listed all the works in Tucci's Tibetan collection, about 30,000 titles.

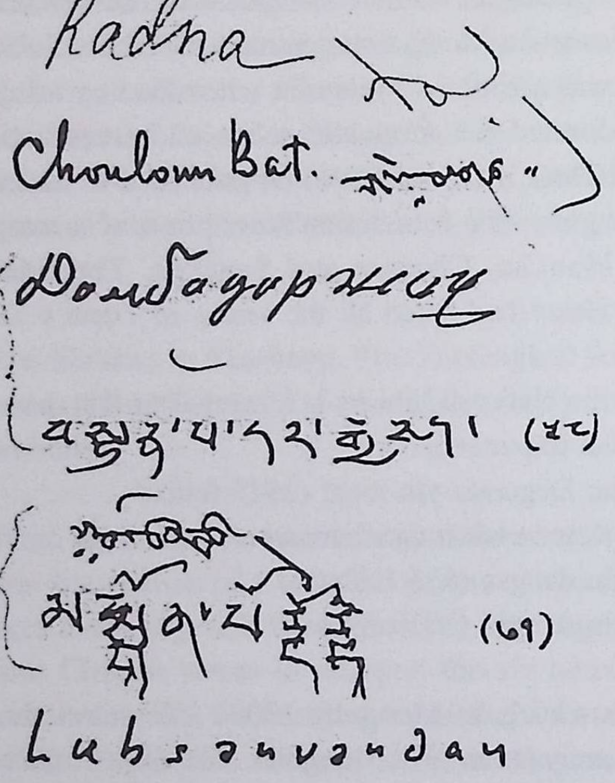
Prof. Heissig sent a list of historical texts in the National Library at Ulaanbaatar that deserve to be microfilmed. Three of them were of immediate importance:
94.1166 A compendious life of the Jibcundampa: Degeraki-yin tuqai (2545 folios)

The following xylographs list important objects in two major monasteries of Urga:
104.1224 Boγda-yin ordun-u yaγuma-yin qaγučin dangsa (616 folios)
126.2643 Boγda-yin ordun-u qaγucin yaγuma-yin dangsa (1010 folios).

Dr. Poucha had written an account of his travels in Mongolia 13000 kilometres through Mongolia' in Czech. He saw archaeological monuments in NW Mongolia. The State Archives of Mongolia had the complete Mongolian, Chinese and Manchu papers of the Eighth Jibcundampa.

My first visit to Mongolia in *1957*. Sanjeraksha Dylykov accompanied my sister Dr. Sudarshana Singhal, my wife Dr. Sharada Rani and myself in Moscow. He related that he lost his first name Sanjeraksha (*Buddharakṣa) in the political upheavals and now he was only S. Dylykov. He told us that the Cultural Institute of the Buryat Republic has Tibetan, Mongolian and Buryat books. The library of the University of Irkutsk should also have xylographs. We flew for Ulaanbaatar on *26 Apr 1957* in a Chinese aeroplane over ice-clad mountains, the frozen Baikal lake, Anggara the river of Buryat legends and poems, sandy dunes with sparse vegetation, at an altitude of 3000 metres in -5°C cold. Reached Ulaanbaatar at 8.40 am. Received at the airport by Mme Ratna Rinchen, Prof. Lubsanvandan, Ven. Gombodorzhs, Ven. Dambadargye and interpretor Chouloun Bat.

Санджее-Ракша Дылыков



Radna

Choulomm Bat.

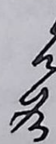
Domdagorжилд

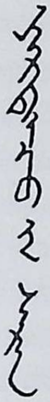
Lubsanvandan

Met Prof. **Rinchen** who said: there are two museums in Ulaanbaatar: State Museum and Sukhebatar Museum. Former monasteries of Amarbayasgalan, Turdenpilgelen, Temderling, and Erdeni dzu are museums. The Mongols take milk diet summer.

Prof. Rinchen said that the Čandan Jovo is in the Antitheistic Museum in Ulanude, Buryatia. Jibcundampa Hutuktu had sent a delegation to Buryatia to get the Čandan Jovo, but in vain. He had seen a manuscript of the **Pañcatantra** in Mongolian in a private collection near the Lake Qubsuγul. Qubsuγul is a Turkish name: *kok* 'blue' + *su* 'water' + *gul* 'lake', the Lake of Blue Water. Shaman prayers have Sanskrit names of deities like Agni, and some begin with Rāma. Once the Gandan monastery had Sanskrit manuscripts.

Prof. Rinchen: the Choijin Lamin Sum̀ had an image of Maitreya from the Uigurs of Kara Balgasun 'Black Town'. Met two Mongolian lamas who were studying the Sārasvata grammar in Sanskrit: Ral.ḥbyams.pa Bstan.ḥdzin.ḥod.zer and Dge.bśes Ye.śes.thabs.mkhas. The first lama had the highest degree of Rab.ḥbyams.pa, was also a painter. He uttered every word in terror, lest the interpretor find something inappropriate. There were four academic degrees in monastic education: Rab.ḥbyams.pa, Bkaḥ.bcu.pa, Sṅags.rams.pa and Dge.bśes. The lamas take nothing from the hands of a woman. The name of the eldest daughter of Prof. Rinchen was Indri → and the younger one was Shindza the name of the monkey who accompanies Hsüan-tsang, and his daughter's son was Qasbolod (Skt. Svastikavajra). He translated my name in Mongolian:





Yirtinčü-yin saran

Prof. Rinchen said that the present Gandan is a poor remnant of the great monastery. There are 16 metres long appliqué silk thaṅkas in the Choijin Lamin Sum. He was constantly reminding us of the Mongolian traditions, words, ceremonies and literature. A pen is *uzeg*. He had a beautiful indigenous style map of Western Mongolia showing important landmarks and monasteries. He was writing a paper on the Sanskrit names of persons in Mongolia. He enumerated some: Bulingγ-a, Indr-a, Indri, Ubasi (Skt. upāsaka), Usniša, Usnika (note ka for ṣa), Udbala (Skt. utpala), Erdeni (Skt. ratna), Kalindib/Galidevi (Skt. Kālī devī), Galaradi, Garmasiddi (Skt. Siddhakarma), Girdi (Skt. kīrtti), Gusali (Skt. kuśalī), Kümüda, Günda (Skt. kunda), Gübir-a (Skt. Kubera), Čaγr-a (Skt. cakra), Sumer (Skt. Sumeru), Čandr-a, Čambaγ-a, Čandan, Čay-a (Skt. jaya), Čan-a (Skt. jñāna), Činamidr-a (Skt. Jinamitra), Dan-a, Dibanggar-a (Skt. Dīpaṅkara), Dharm-a, Dharmased, Badm-a, Baqasbadi (Skt. Vṛhaspati), Bančaragči (Skt. Pañcarakṣā), Buniy-a (Skt. puṇya), Biduriy-a (Skt. vaiḍūrya), Băcardar-a, Bačarbani (Skt. Vajrapāṇi), Bir-a, Buddaraγča (Skt. Buddharakṣa), Maqasiri (Skt. Mahāśrī), Maqakala, Siridevi, Sumadi (Skt. sumati), Qayagriva, Čadrabal (Skt. kṣetrapāla), Indrani, Barbadi (Skt. Pārvatī), Nataranča (Skt. Naṭarāja), Birman, Ramadebi, Maqarani, Badmabodi, Sundari, Garudi (fem.), Makišvari, Arši, Udai, Divasen, Badmavadi, Midr-a (Skt. Mitra), Raqu, Siva, Sumir.

The icons sculpted by Undur Gegen Zanabazar were in the Lamin Sum: the Twentyone Tārās in the eyeful charm of his consort the enchanting beauty queen. Some images of Zanabazar were also in the Gandan monastery. The consort was an accomplished sculptress. He went to Beijing and stayed there for a long time. She died in loneliness of separation. He sculpted these Tārās in her memory. She was not buried but was left over a mountain top. The dogs ate up her body. Zanabazar returned within three days and went up the mountain to find her remains. He could find only an arm and brought it to his monastery, wrapped in silk. He told his disciples to preserve it so long as she lives in their memory. Emperor Ch'ien-lung had the Amur-bayaskhulantu Monastery constructed for Zanabazar. The face of the central image was that of the consort. The arm of the consort wrapped in silk was preserved till 1940.

Lama Yishithabkhai calligraphed for me a Mongolian work written by Zanabazar in the Soyambo script. He could read Sanskrit and wanted me to correspond with him in Sanskrit.

Prof. Rinchen said that Qarabalγasun was the capital of the Uigur Khan who was an ardent Buddhist. His fort was destroyed by the Kirmiz in the 10th century who were opposed to him as followers of shamanism. The atlas of Radlov has illustrations of the fortress. The ruined stupa belongs to the 10th century. The Uigurs had relations with the Sogdians and Tocharians. The stupas of Karakorum are from the 13th century. Prof. Rinchen presented a history of Green Tārā in Mongolia. He had a history of King Mahāsammata, who is Manu, entitled 'Oṁ svasti siddhaṁ'. His queen was Mahāmāyā. Prof. Rinchen spoke of the trilogy of the stories of King Bhoja (Arji Burji Khan), Vikramāditya (Bigarmijid Khan) and Anantabhoga Kṛṣṇa (Gisna Khan) which were translated from an Indian language in the 17th century by the Indian ācārya Bahapaṇḍita in collaboration with Zanabazar. There are Mongolian versions of Vetāla-pañcaviṁśati and Śuka-saptati. Prof. Rinchen showed us an original painting of a Mongol Emperor of the Yüan dynasty. A superannuated Mongol lady, 92 years of age, came to see "dear guests from the far land of India", cried in joy and offered us her heirloom rosary so that it reaches the Land of Lord Buddha. Prof. Rinchen showed us a very old map of Erdeni-dzu monastery which was established by King Abadai Khan (1554–1588) as a jewel of Buddhism, whence its name *erdeni* from Sanskrit *ratna*. The Gandan monastery has an appliqué thaṅka of the Fourteen Jewels that came out of the ocean when the Gods and Asuras fought for *amṛta*. The macabre dance of the first 'vivisection' was our land (Mongolia). Erdeni-dzu had to be destroyed five times because of its immense size. The Lamin sum has the mummy of the teacher of the Seventh Jibcundampa and the sculpture of Undur Gegen Zanabazar done by his consort. The remains of Möngke Khan (r.1251–1259) in the Qubsugul area have an inscription in Chinese which means 'the heart of Śākyamuni'. The dance masks of the Gandan monastery are in the Lamin Sum. In 1937–1938 ten thousand Lamas were arrested and none knows where they disappeared. Jibcundampa VIII had many historical works (*deb.ther*). Dilowa Hutuktu was very learned, wise and had a rich library. In 1937 Russian armies occupied Gandan. Prof. Rinchen travelled all over the country to collect folklore. Members of the party could not keep sutras and statues, but Lenin without and Lord Buddha within. In 1937–1938 Gandan was destroyed and 80,000 lamas were butchered.

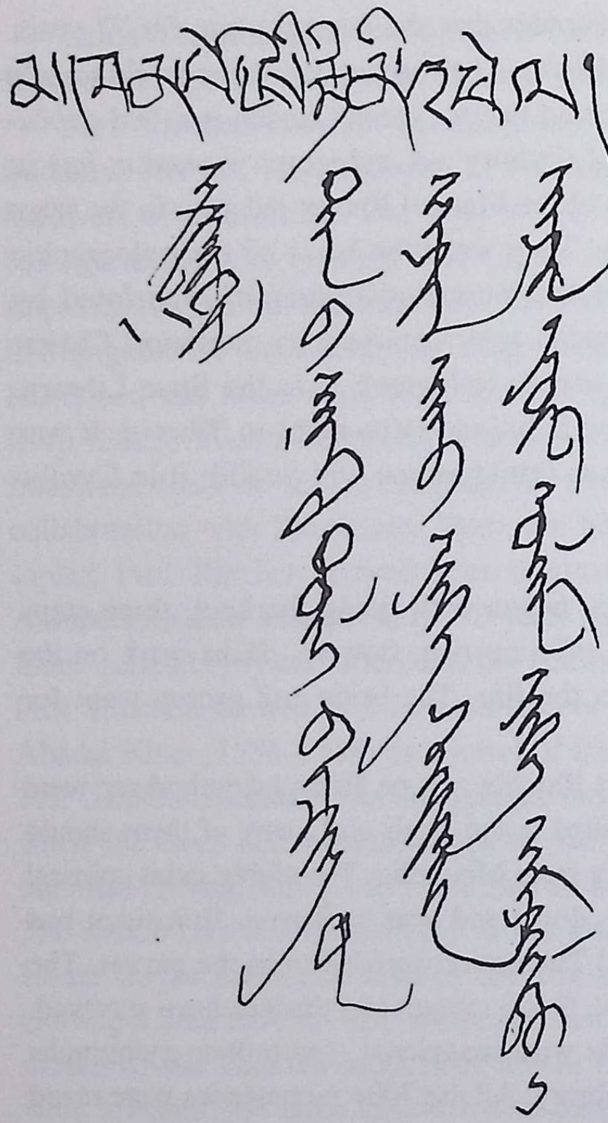
The orders were by Russians and the hands were Mongol. Gandan was restored in 1945. The mighty imposing architecture of the Amar bayasqulantu is 400 km from Ulaanbaatar. The icons of Twentyone Tārās and Undur Gegen Zanabazar are from here. It is described in Pozdneev's 'Mongolia: Land and People'. The Mongolian kings offered their loyalty to the Eighth Jibcundampa as a Golden Book in Tibetan and Mongolian. A 19 year young boy came to the residence of Prof. Rinchen to make my **personal seal** in the traditional Phagspa script. For seven generations they have been making seals, but seals were forbidden by the communist state and my seal was a hush-hush act. The history of White Tārā narrates that she wanted a son for 77 years. A son was born to her at the age of 99. The son passed away. She roamed across the world to help sentient beings. She makes the world a paradise. The bread that we ate at Gandan is called *gabču-yin duγui* 'the circular bread of a gabču or doctor of divinity'. A xylograph is *modun bar* in Mongolian. Ceveng Žamcarano saw 50 or 60 volumes of the Mongol Kanjur redacted in the reign of **Ligdan Khan** in a monastery of Inner Mongolia. They were the basis of the xylographic edition. Prof. Rinchen presented some volumes of the Yum/Prajñāpāramitā translated by Jayapaṇḍita to the University at Ulaanbaatar. Jayapaṇḍita was a marvellous translator. Chahar dge.bśes translated the Pañcatantra into Mongolian and its xylograph is in the State Library. Rin.chen.dpal (13th cent.) wrote a commentary on the Subhāṣita-ratna-nidhi in Tibetan. It was translated by Chahar dge.bśes into Mongolian and Prof. Damdinsuren will publish it in Cyrillic script.

Marriage ceremony in pre-Revolution Mongolia began with tieing the knot, three steps together (*tripadī*), ceremony of fire, burning incense, offering rice, flowers, *tilaka* mark on the forehead, pronouncing mantras, and putting butter in the fire. The bride and groom went for worship to the monastery.

The painter Bsam.pa.lhun.grub and the Sanskritist Rab.ḥbyams.pa Bstan.ḥdzin.ḥod.zer were keen to visit India. All the icons of Mongolia were melted in the Urals and many of them should have survived. The thaṅkas in Moscow were taken away from Mongolia. The eighty cubit colossal image of Avalokiteśvara was in Gandan. It was taken down and sent to Russia. Erdenidzu had ancient thaṅkas of the 15/16th centuries. Vostrikov and Tubiansky were killed in the purges. The most ancient images of large dimensions were destroyed. Small images and thaṅkas have survived. Two hundred thousand monks, scholars and intellectuals were massacred. Ten million xylographs were put to fire. Three to four percent are in the State Library. All the 700+ monasteries were razed to the ground. They had dozens of Sanskrit manuscripts. Mongol princes who were descendants of Emperor Chinggis Khan were annihilated. The mother of Rinchen was a descendant of Chinggis Khan.

The Abbot Khempo Erdenipil welcomed us at the Gandan monastery in the traditional yurt with five components: yoghurt, rice-milk, butter, sweet flour-cakes (*apūpa*) and ācārya-bread (*γabču.yin duγui*). He blessed our work in his own hand (on page 114).

I noted some historical works in the library of the monestery: (i) a Tibetan encyclopedia, (ii, iii) the biographies of Cha.har dge.bśes and Blo.bzaṅ.tshul. khrims, and (iv) the history of Amdo, (v) Śes.bya.kun.chub.khyab, 3 vols. (oṁ, āḥ, hūṁ), (vi) Cha.har dge.bśes bla.maḥi rnam. thar (21 chapters), (vii) Rje.btsun. bla.ma dam.pa bkaḥ.drin mtshuṅs.med rje Blo.bzaṅ.tshul.khrims dpal.bzaṅ.poḥi thun.moṅ.baḥi rnam.thar, (viii) A.mdo chos.byuṅ KA–GA by Dkon.mchog.bstan. pa.rab.rgyas



Blessings by Abbot Erdenipil.

We were accompanied by seven persons: Chulunbat (interpretor), Horlo (philologist of Mongolian), Prof. Rinchen, Myagmarjab from the Ministry of Culture, Mishik (Mongolian grammar), Lubsan (Uigur and other Turkic languages), and Shinje secretary of the Committee of Sciences. They signed my notebook: →

Чулунбай

Хорло

Ринчин.

Мягмаржав

Мишиг

Лувсан

Шинжээ.

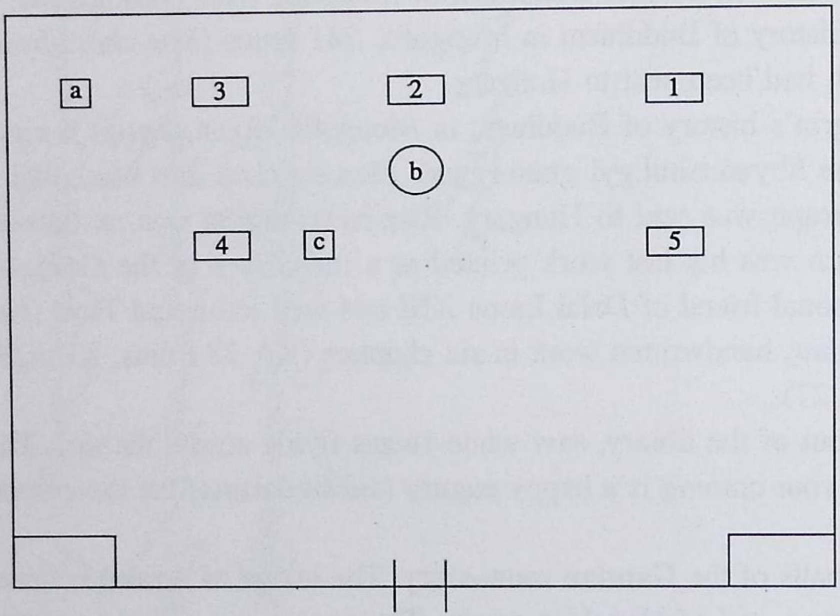
Saw six **histories of Buddhism** in the library of the monastery:

(i) Tāranātha's history of Buddhism in India (*Rgya.gar chos.ḥbyuṅ*)
(ii) Mgon.po.skyabs, history of Buddhism in China (*Rgya.nag chos.ḥbyuṅ*)
(iii) Sum.pa.mkhan.po's History of Buddhism in Mongolia (*Hor chos.ḥbyuṅ*)
(iv) Dharmatālas history of Buddhism in Mongolia, 281 folios (*Hor chos.ḥbyuṅ*) The xylograph had been sent to Hungary.
(v) Rtsa.ba.rta.mgrin's history of Buddhism in Mongolia (Byaṅ.phyogs hor.gyi yul.du dam.paḥi chos.rin.po.che ḥbyuṅ.tshul.gyi gtam.rgyud: bkra.śis chos duṅ bśad.paḥi sgra.dbyaṅs). The original xylograph was sent to Hungary. Rtsa.ba.rta.mgion was an outstanding scholar and this chos.ḥbyuṅ was his last work printed at a monastery in the Gobi, destroyed in 1937. He was a personal friend of Dalai Lama XIII and well known in Tibet. He died in 1936.
(vi) *Gser.gyi deb.ther*, handwritten work in six chapters (KA 28 folios, KHA 20, GA 40, NA 49, CA 57, CHA 27).

As we came out of the library, saw white swans flying across the sky. The Lamas spoke in sudden jubilation: your coming is a happy augury (*śubha śakuna*) for the coming years.

Saw the four halls of the **Gandan monastery**. The image of Avalokiteśvara was of the times of Sroṅ.bstan.sgam.po and of Nepalese origin. There were two editions of the Tibetan Kanjur: (i) Narthang and (ii) handwritten. The second hall had the walking canes of two Indian ācāryas who had come to the first Jibcundampa Zanabazar (1635–1723) and given him a *daṇḍa* (walking cane) to endow him with the highest hieratic status of a brahmin in the Ultimate status of a daṇḍin svāmin. Daṇḍin also means Mañjuśrī, so that Zanabazar had a higher ranking than the Manchu emperor whose tutelary deity was Mañjuśrī. There was a conch from Nepal covered with gold, and a statue of Vajradhara sculpted by H.H. Zanabazar. Twenty years ago there were Sanskrit manuscripts. The third hall had the mummy of a Jibcundampa of former times. It had images of Amitābha, ten thousand of which were made in Poland before the First World War, to sanctify and reinforce the independence of Mongolia vis-à-vis Manchu protestations of sovereignty. Saw a stupa with several images, all made of butter. There was a magnificent replica of Čandan J̌ovo. The fourth hall was the library (*dpe.mdzod lha.khaṅ*) which had been catalogued. It was rich in the lives of eminent Lamas, and collected works (sumbum) of Lamas both in Tibetan and Mongolian. Saw a rare *Lam.rim.che.ba* in Tibetan, Mongolian and Kalmyk by Jayapaṇḍita Nam.mkhaḥ.rgya.mtsho who had invented the Kalmyk script. A Nāma-saṅgīti with the Sanskrit text in Lantsha and Soyambo scripts and Tibetan; besides the Bhadrakalpika-sūtra in Tibetan and Mongolian written on black paper with golden ink; and the Life of Lord Buddha (*Ston.paḥi. rnam.thar*) in Mongolian were some of the treasures of the monastic holdings. The librarian showed a Sanskrit-Tibetan-Mongolian dictionary and the first entry that caught my eyes was *padmaka*, Tib. *śug.sa*, Mong *arča* for juniper. Ven. Gomboǰab (Mgon.po.skyabs), in-charge of the Tibetan section of the State Library, used to help me in filming the contents of sumbums.

The entrance of the precincts was flanked by two Dharma-lions with wings. Green and red roofs of the halls had stupas of cloth decorated with gold. The main gate of the sanctums had a deer and dharmacakra to symbolise Mṛgadāva of Sarnath: The layout was:



1. Hall for worship (*dgaḥ.ldan theg.chen.gliṅ*)
2. Vajradhara hall (*badzra.dharmaḥi ḥdu.khaṅ*)
3. Čandan Jovo hall (*Jo.boḥi ḥdu.khaṅ*)
4. Library (*dpe.mdzod.gyi ḥdu.khaṅ*)
5. Reception hall

a Maṇi pillar
b Large vessel for incense
c Initiation platform

The first Worship Hall had the name written in Sanskrit: *tuṣitaḥ mahāyāna-dvīpa*, in Tibetan: Dgaḥ.ldan theg.chen.gliṅ, and in Mongolian as follows:

M	Sanskrit in Lantsha	M
O	Sanskrit in Tibetan Script	O
N	Tibetan	N
G		G
O		O
L		L

The eight auspicious emblems were painted all round. Viśvavajra and lotus on the red doors. Large drums were decorated with nāgas. Right wall had a huge appliqué thaṅka. HKṢMLVRYAṀ and the dharmacakra were painted on the door of the hall.

The main image of the second Vajradhara Hall was naturally Vajradhara. Its entrance had the four statues of the Caturmahārājika. It had the Narthang edition of the Kanjur, the baton given by the Indian ācāryas to the Undur Gegen in the 17th century, the finger of the ācārya which petrified when he dipped it in a stream, a Nepalese image of Avalokiteśvara of the period of Sroṅ.btsan.sgam po, and once it was the tomb of the Jibcundampa V. The dhāraṇī was written in Lantsha and Tibetan scripts: *Oṁ namo bhagavate Bhaiṣajyaguru-Vaiḍūrya-prabha-rājāya tathāgatāya arhate samyak-sambuddhāya/ tadyathā/ oṁ bhaiṣajyai bhaiṣajyai mahābhaiṣajyai bhaiṣajyai/ rāja samudgate svāhā/.*

The third Čandan Jovo Hall had a large HKṢMLVRYAM on the door. The ceiling was decorated with dharmacakras. Thirtytwo images of Amitābha made in Poland about 1912 had survived from the original 100,000 images. A large bīja TO was inscribed in the calyx of a large lotus painted on the ceiling. A butter *gtor.ma* of Meru-maṇḍala, images of Tsoṅkhapa, and Oṁ maṇipadme hūṁ written with genuine pearls attracted me.

The name of the fourth Library Hall was inscribed in five languages as follows:

M	Sanskrit in Lantsha	M
O	Sanskrit in Soyambo	O
N	Sanskrit in Tibetan	N
G	Tibetan	G
O	Chinese	O
L	Russian	L

Sanskrit: *Tuṣitaḥ mahāyāna-dvīpasya pustika-gañja-gandola*
Tibetan: *Dgaḥ.ldan theg.chen.gliṅ.gi dpe.mdzod lha.khaṅ*
Chinese: 幹丹德克清霖寺 圖書館

The classification (*skor*) was: *phar.phyin* (prajñāpāramitā), *dbu.ma* (madhyamaka), *ḥdul.ba* (vinaya), *mdzod* (kośa), *rnam.ḥgrel* (commentaries), *sṅags* (mantras), *cho.ga* (vidhi, rituals), *rtsis* (astronomy). The names of the authors of sumbums were written on the cupboards: 1. Jayapaṇḍita, 2. Lcaṅ.luṅ paṇḍita, 3. Dam.tshig.rdo.rje, 4. Gser.tog rin.po.che, 5. Guṅ.thaṅ, 6. Hjigs.med. dbaṅ.po, 7. Bzhad.paḥi.rdo.rje, 8. Dpal.ldan.ye.śes, 9. Rol.paḥi.rdo.rje, 10. Mkhas.grub.rje, 11. Chos.kyi.rgyal.mtshan, 12. Rje Rin.po.che, 13. sumbums of ten Tibetan lamas.

The ceiling was ornamented with śrīvatsa emblem and with nava-ratna or nine auspicious emblems: svastika in the middle surrounded by śrīvatsa, fish (*mīna*), conch (*śaṅkha*), dharmacakra, viśvavajra, lotus (*padma*), pot (*kalaśa*) and parasol (*chattra*). The library owned the sumbums of Dalai Lamas I, V, VII, Panchen Lamas I, II, III, IV, Tāranātha and lamas of Amdo. The following Lamas were depicted: Pa.tha.su.hi, Ḥod.zer, Rin.chen.rdo.rje, Bstan.ḥdzin.ḥod.zer, Dpal.rdo.rje, Mgon.po.rdo.rje, Karmasiddhi, Dam.chos, Ye.śes.thabs.mkhas, Bla.ma.skyabs, Blo.bzaṅ.ṅag.

dbaṅ, Dar.rgyas, Blo.bzaṅ.phur.bu, Bsam.pa.lhun.grub, Ḥod.char, Bskal.bzaṅ.tshe.daṅ.rta.ni,ga, painted by Bstan.ḥdzin.

The fifth hall was the reception room. All the utensils were made of silver. We offered the holy water of River Gaṅgā which was kept in a bottle for rites and some was offered to the lamas present. An 86 year old lady was reciting her prayers with a garland. She was delighted to see us from the Land of Lord Buddha and did reverence to us.

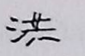
I spent all the spare time to microfilm the list of contents (dkar.chag) of the sumbums in the Gandan monastery, on a small Leica camera. Turning the knob to run the film several hundred times a day, my thumb and finger would bleed in the evening. Dr. Sharada Rani had to dress it up with tears in her eyes, to heal for the next day. The contents of the sumbums of the following venerables were filmed:

1. Rje rin.po.che (Tsoṅ.kha.pa)
2. Rgyal.thab rin.po.che
3. Mkhas.grub thams.cad.mkhyen.pa
4. Paṇ.chen Blo.bzaṅ.chos.kyi.rgyal.mtshan
5. Skyabs.mgon paṇ.chen thams.cad.mkhyen.pa rje.btsun Blo.bzaṅ.dpal.ldan.ye.śes.dpal.bzaṅ.po
6. Paṇ.chen thams.mkhyen.pa.chen.po rje.btsun Blo.bzaṅ.ye.śes.dpal.bzaṅ.po (Panchen Lama II)
7. Rdo.rje.ḥchaṅ.chen.po°
8. Lha.miḥi rnam.ḥdren paṇ.chen Dge.ḥdun.grub
9. Thams.cad.mkhyen.pa Lṅa.pa.chen.po (Dalai Lama V)
10. Kun.gzigs Lṅa.pa.chen.po
11. Rgyal.ba Bskal.bzaṅ.rgya.mtsho (sku.ḥphreṅ bdun.pa) Dalai Lama VII

12, 13. —

14. Rje.btsun Tāranātha
15. Śob Don.yod.mkhas.grub
16. Phur.lcog Byams.pa.rin.po.che
17. Rje.btsun bla.ma thams.cad.mkhyen.pa Dharmabhadra dpal.bzaṅ.po
18. Rje.btsun bla.ma Dbyaṅs.can.grub.pahi.rdo.rje
19. Rje spyan.sṅa rin.po.che Blo.gros.rgyal.mtshan
20. Skeḥu.tshaṅ.sprul.sku rje.btsun Blo.bzaṅ.ḥjam.dbyaṅs.smon.lam dpal.bzaṅ.po
21. Kloṅ.rdol
22. Dad.pa mkhan.po *or* rje.btsun Blo.bzaṅ.thugs.rje dpal.bzaṅ.po
23. Skyid.śod sprul.pahi.sku Ṅag.dbaṅ.bstan.ḥdzin.ḥphrin.las
24. Kun.mkhyen Ḥjam.dbyaṅs.bzhad.paḥi.rdo.rje (belongs to Bde.dgyes.gliṅ monastery)
25. Sku.ḥbar.ba *or* kun.mkhyen Ḥjam.dbyaṅs.bzhad.paḥi.rdo.rje.dkon.mchog.ḥjigs.med.dbaṅ.po
26. —
27. Bkaḥ.ḥbum gleg.bam daṅ.poḥi dkar.chags (written later: Guṅ.thaṅ.gi Dkon mchog.bstan paḥi.sgron.me). It had come from a library, Khas.len.gyi dpe.mdzod.

28. Pā.ri rab.gsel
29. Rje.btsun Ratnadhvaja
30. Dge.ldan sñan.brgyud.kyi gdams.paḥi gter.mdzod rje.bla.ma Prajñāḥi mtshan.can
31. Rje.btsun bla.ma Thuḥu.bkvan pa □□□□□ chos.kyi.rgya.mtsho
32 KA. Rje Thuḥu.bkan rin.po.che Blo.bzaṅ.chos.kyi.ñi.ma dpal.bzaṅ.po
32 KHA. Kun.mkhyen Ḥjam.dbyaṅs.bzhad.pa rje.btsun
    Dkon.mchog.ḥjigs.med.dbaṅ.po □□ brtson.grus.grags.paḥi.sde
33. Mkhas.grub.chen.po A.kya yoṅs.ḥdzin rin.po.che (it has a Sanskrit title)
34. Mkhas.grub Chos.kyi.ñi.ma Rgya.mkhar rin.po.che rje.btsun Ṅag.dbaṅ dge.ḥdun.rgya.mtshoḥi ma dge.ḥdun.ḥjam.dpal.grub.paḥi.rdo.rje (Rgya.mkhar = Čaqar Mongols)
35. Skyabs.rje bkaḥ.drin zla.med Khaṅ.gsar.rdo.rje.ḥchan.chen.po
36. Smra.baḥi.dbaṅ.phyug Śāsanadhvaja
37. —
38. Bkra.lhun.hduṅ.dkar dkaḥ.chen.du grags.pa chos.rje Blo.bzaṅ.śes.rab dpal.bzaṅ.po
39. Chos.rje Ṅag.dbaṅ.dpal.ldan
40. Ṅag.dbaṅ.chos.ldan
41. Rol.paḥi.rdo.rje
42. A.kyā Bstan.paḥi.rgyal.mtshan
43. Dkyil.chog nor.buḥi.phreṅ.ba gsal.byed yid.bzhin.nor.bu (a book on maṇḍalas)
44. —
45. Dpal.rdo.rje.ḥjigs.byed.kyi chos.skor, Rva.pot.du grags.pa cha.lag daṅ.bcas.paḥi dkar.chag
    (Skt. Rabat nāmasa vikhyāta sa-śastra śriVajrabhairava dharma-maṇḍala)
    Rabot means the 'book/pothi of Rva'.
46. Bcom.ldan.ḥdas dpal Rdo.rje.ḥjigs.byed.kyi chos.skor dpal.pot.du grags.paḥi dkar.chag
47. Śā.kyaḥi btsun.ma mkhan.po no.moṅ.haṅ Ṅag.dbaṅ.blo.bzaṅ.mkhas.grub.kyi ṅag.rtsom dkar.chag
48. Chos.rje Ṅag.dbaṅ.dpal.ldan
49. Bśad.sgrub.bstan.dar
50. —
51. Rdo.rje.ḥtshaṅ Dam.tshig rdo.rje dpal.bzaṅ.poḥi zhal □□□
52. Rje.btsun bla.ma rdo.rje.ḥchaṅ gser.tog chos.kyi.rgyal.po Blo.bzaṅ.tshul.khrims.rgya.mtsho dpal.bzaṅ.po
53. Chos.mdzad bla.ma
54. Mkhan.chen chos.kyi.rgyal.po Blo.bzaṅ.bstan.ḥdzin.rgyal.mtshan dpal.bzaṅ.po.kyi bkaḥ.ḥbum
55. Zhi.pa.śrīḥi.thuḥi gsuṅ.ḥbum
56. Btsun.pa Ṅag.dbaṅ.blo.bzaṅ.bstan.paḥi.rgyal.mtshan
57. Mkhas.paḥi.dbaṅ.po A.lags-śa Bstan.ldar lha.rams.pa
58. Pi.che.chi chos.rje

59. 
60. Rje.btsun Bśad.sgrub.bstan.dar dpal.bzaṅ.po
61. Rab.ḥbyams.pa Ṅag.dbaṅ.ye.śes.thub.bstan dpal.bzaṅ.po
62. Khri.pa.bla.ma Blo.bzaṅ.rdo.rje
63. Mkhan.zur chos.rje Ṅag.dbaṅ.blo.bzaṅ.don.grub
64. Ḥgrub.paḥi.dbaṅ.phyug Rig.ḥdzin.gzi.brjid.rdo.rje
65. Rje.btsun Sgrol.maḥi chos.skor poti rnam.gñis.kyi dkar.chag (two volumes on the rites of Tārā)

Worked in the **State Library** which had a treasure of xylographs in Tibetan and Classical Mongolian:

Classical Mongolian: 50,000 xylographs and handwritten works.
  Mongolian Kanjur 108 vols, Mongolian Tanjur 225 vols.
Tibetan: 100+ sumbums and seven editions of the Kanjur: a handwritten set of the 14th cent. (Rgyal.rtse them.spar.ma), Narthang, Peking, Urga, gold manuscript, silver manuscript, manuscript written in nine inks.
  Three editions of the Tanjur: Narthang, Derge, gold.
1500+ blocks of the Śatasāhasrikā Prajñāpāramitā
Guhyasamāja-tantra written on silver-coated paper with golden ink.

Filmed the contents of the **sumbums** of the following authors **in the State Library:**

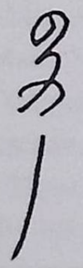
1. Khri.chen Blo.bzaṅ.bstan.paḥi.ñi.ma (KA–ṄA)
2. Blo.bzaṅ.zhi.ba (KA)
3. Bstan.dar lha.rams.pa (KA–CHI)
4. Mkhan.chen Chos.rgyal (KA–ṄA)
5. Ri.khrod.pa Blo.bzaṅ (KA–RI)
6. Gser.tog Blo.bzaṅ.tshul.khrims.rgya.mtsho (KA–CA)
7. Dam.tshig.rdo.rje (KA–MA)
8. Thub.bstan (KA–ṄA)
9. Blo.bzaṅ.dpal.ldan (Or.ga.chiḥi bla.ma) KA–CHA
10. Rtsa.ba.rta.mgrin (KA–JA)
11. A.khu.tshiṅ Śes.rab.rgya.mtsho (KA–ÑA)
12. Chos.rje Ṅag.dbaṅ.tshe.rin (KA–PHA)
13. Jayapaṇḍita. Blo.bzaṅ.ḥphrin.las (KA, KHA)
14. Chahar dge.bśes (KA–THA)
15. Bstan.ḥdzin.chos.mdzad (KA–CA)
16. Maṇiprajñā (KA–CA)
17. Lcaṅ.luṅ paṇḍita (KA)

18. Chiṅ.su.cig.thu Blo.bzaṅ.ḥjigs.med.bstan.paḥi.rgyal.mtshan (KA–ÑA)
19. Chos.rje Blo.bzaṅ.don.grub (KA–ÑA)
20. Arthasiddha Yel.gvo.saṅ (KA)
21. Rig.ḥdzin.gzi.brjid.rdo.rje (KA–CA)
22. Ṅag.dbaṅ.blo.bzaṅ.chos.kyi.ñi.ma.bstan.ḥdzin.dbaṅ.phyug (KA–DI)
23. Bsod.nams.rgya.mtsho (KA–CHA)
24. Ṅag.dbaṅ.blo.bzaṅ.mkhas.grub (KA–CA)
25. Chos.ḥdrin chos.rje (KA, KHA)
26. Thuḥu.bkvan Dharmavajra (KA–MA + rtsis.skor)
27. Ḥphags.pa Rdo.rje.rnam.par.hjoms.pa (Vajracchedikā in Soyambo and Tibetan)
28. Samantabhadra-caryā-praṇidhāna-rāja, Sanskrit in Lantsha and Tibetan transcription & Tibetan)
29. Mahāvyutpatti
30. Rgya.nag chos.ḥbyuṅ
31. Jayapaṇḍita Blo.bzaṅ.ḥprin.las (KA, KHA)
32. Rtsa.ba.rta.mgrin (KA–JA)
33. Thuḥu.bkvan Dharmavajra
34. Chiṅ.su.cig.thu Blo.bzaṅ.ḥjigs.med.bstan.paḥi.rgyal.mtshan (KA–ÑA)
35. Lcaṅ.luṅ paṇḍita (KA)
36. Chahar dge.bśes (KA–THA)
37. Mergen mkhan.po Blo.bzaṅ.śes.rab.ñi.ma (KA–Ḥ)
38. Dam.tshig.rdo.rje (KA–MA)
39. Maṇiprajña (KA–CA)
40. Rig.ḥdzin.gzi.brjid.rdo.rje (KA–CA)
41. A.khu-chiṅ Śes rab.rgya.mtsho (KA–ÑA)
42. Blo.bzaṅ.dpal.ldan, Orga.chiḥi.bla.ma (KA–CHA)
43. Chos.ḥdzin chos.rje (KA, KHA)
44. Ṅag.dbaṅ.blo.bzaṅ.chos.kyi.ñi.ma.bstan.ḥdzin.dbaṅ.phyug (KA–DI)
45. Bsod.nams.rgya.mtsho (KA–CHA)
46. Bstan.ḥdzin.chos.mdzad (KA–CA)
47. Thub.bstan (KA–ṄA)
48. Kye.rdor.gyi mkhan.po Ṅag.dbaṅ.blo.bzaṅ.mkhas.grub (KA–CA)
49. Chos.rje Ṅag.dbaṅ.tshe.riṅ (KA–PHA)
50. Gser.tog Blo.bzaṅ.tshul.khrims.rgya.mtsho (KA–CA)
51. Chos.rje Blo.bzaṅ.don.grub (KA–ÑA)
52. Rol.paḥi.rdo.rje

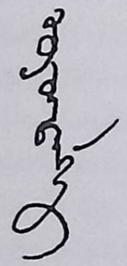
Met **Prof. Bira,** the younger brother of Prof. Lobsang Vandan. His family members had beautiful poetic names.

His wife: Oyundelger: oyun = prajñā + delger 'spread wide' = pāramitā
His son: Dharmasiṁha
His daughter: Oyungerel 'the light of wisdom' (*Prajñāprabhā)
Another daughter Oyunbilig: oyun is Mongolian for prajñā, and bilig is Turkic for prajñā
His eldest daughter: Manaljab 'protected by Bhaiṣajyaguru'
His youngest son: Biliktu (*Prajñāvān)

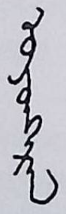
He offered us the sweet pancake *dalan dabχar* (dalan 'seventy' in the sense of 'many'+ dabχar 'layers'). It had several layers.



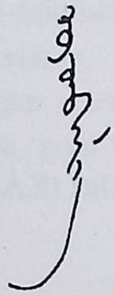
Bira



Oyundelger



Oyungerel



Oyunbilig

Prof. Phagwa was teaching comparative linguistics of Mongolian and was a candidate academician. He had worked on the verb in Mongolian. He was researching the most ancient grammar of Mongolian by the Uigur scholar Nomun-gerel (Tib. Chos.kyi.ḥod.zer), titled *J̌irüken-ü-tolta* written in 1305 CE. He knew Sanskrit and had translated the Bodhicaryāvatāra into Mongolian from the Sanskrit original. Prof. Phagwa found deep influence of Pāṇini on the grammar of Nomun-gerel, who also translated the Subhāṣita-ratna-nidhi into Mongolian.

We had the privilege of meeting **Prof. Schubert** who said that all the xylographs were put on fire in the 1940s. Nothing remains of the vast holdings of the monastic libraries. 'Eine Liste du Äbte von Kumbum' has been published in the *Artibus Asiae* 1934(4).

3 May 1957. Left Ulaanbaatar for the Erdenidzu monastery at 5.00 am. Saw a burnt out monastery at Dashinchiling where we had our breakfast. Saw the weeping ruins of two monasteries. Met destruction all the way. Hurricanes of dust accompanied us, as snowclad hills loomed in the distance, and stray yurts tokened life in the vast emptiness.

4 May 1957. Stayed at Khujirt health centre. The large incensoir had Tibetan letters peeping out of the destructive erasion efforts. Artifacts of the Bronze Age had been found near the mountain. Saw 68 **Turkic graves** on the way and one grave had a feminine skeleton lined with two horses.

Reached **Erdenidzu** after an arduous journey. Once it had 500 small temples and stupas. The precincts were a vast sweep of destroyed structures, shattered objects and stray remnants of a glorious past. Saw a wooden yurt, large incensoir inscribed in Tibetan and Mongolian, a stele with *oṁ maṇipadme hūṁ* written in Lantsha, Mongolian and Tibetan, and a huge iron basin for colour decorated with eight auspicious emblems.

1. Central temple. Its door of entrance was painted with a Caṇḍamahāroṣaṇa, flanked by Mahākāla on the right and left in a circle of flames and sanctified with the mantra in Tibetan: *oṁ caṇḍamahāroṣaṇa hūṁ phaṭ HKṢMLVRYAṀ*. Its path of circumambulation led to the upper floor with a Thousand Buddhas and trees with Buddhas sitting on them.

2. Right temple had three gilded statues of the three Buddhas of the past, present and future: Kāśyapa, Śākyamuni and Maitreya. There were images of Tārā manufactured in Poland. The ceiling was painted with a maṇḍala in the centre and Tārās all over. The walls were decorated with thaṅkas. Xylographs were kept on the right. A dhāraṇī was written on its entrance thrice: *Oṁ uṣṇīṣavimale hūṁ phaṭ*.

3. Left temple. Its entrance had nine auspicious symbols and the mantra in Lantsha: *Oṁ bali bali mahābali svāhā*. It had three large images with Tsoṅkhapa on the left, with xylographs on the right and left. Tārās were shown on the ceiling and thaṅkas hung on the walls. Pillars were decorated with nāgas in *alto relievo*.

4. The entrance of the fourth temple had a Sanskrit mantra in Lantsha. Only the parasol of the image was left. The murals were covered over with thaṅkas.

5. The fifth temple had only the parasol of the central image, its murals were covered with thaṅkas. Images of Mahākāla stood on the right and left.

6. The Labrang was three storeys high.

7. The surrounding wall had 108 stupas.

6 May 1957. Mr. Perle (Tib. Ḥphrin.las) was the archaeologist accompanying us. The Mongolian word for archaeologist is *ertni sutlal*. He showed us ruins of **Qarbuq** which was a big city in the 10/11th centuries and remains of its walls were imposing. People say that King Čoγtu Taiji rebuilt this city in the 17th century. There was a monastery, and a stupa of this century was standing. It was excavated in 1949 but there were no important finds.

8 May 1957. Visited the **Brtse.ḥphel.gliṅ** whose red wooden entrance of the precincts had the nine auspicious emblems. The door was inscribed with *oṁ maṇipadme hūṁ*. Two ferocious images of Vajrapāṇi and White Mahākāla (Mgon.dkar) greeted us. There were images of the Sixteen Arhats as well as their Chinese rubbings. Mummy of the teacher of the Jibcundampa VIII, Dpal.ldan.chos.ḥphel was in a good state of preservation. There were three masks of a head with skeletal heads, ācārya, and Yamāntaka in front of the mummy. Saw a coloured *alto relievo* thaṅka of clay, eight auspicious emblems on gilded metallic horses, massive murals of Sukhāvatī covering the wall, thaṅkas of Indian ācāryas (Dharmakīrti, Nāgārjuna, Asaṅga, Diṅnāga, Vasubandhu), Uṣṇīṣavijayā, Red Yamāri, Naddhayuga Heruka, several masks, and tiny icons of the Thousand Buddhas.

9 May 1957. We were received by **Prime Minister** Tsedenbal, who was keeping himself informed about our research and visits to ancient sites. He was delighted to know how happy and enthusiastic we were about the grand success of our visit to Mongolia, and that we will publish our studies so that the academic world icon know the rich heritage and contemporary developments in the Republic of Mongolia. He signed our notebook in the national Mongolian script. →

Visited the Choibalsan **State University** which was established in 1942. Welcomed by the ViceChancellor Suren Horlo, Prof. Bira and other professors. Manchu and Tibetan were taught in history. Prof. Norobosurun (Nor.bu.sruṅ) was teaching Manchu in continuation of his teacher Prof. Dindip (Don.sgrub). The medium of instruction was Mongolian.

15 May 1957. Gavrushina Nina from the Institute of Oriental Studies, **Moscow** was our interpreter. She would narrate Russian riddles. Four brothers are standing under one cap (table); holes above, holes below, fire in the middle and water (samovar); and no window, no door, but several people in the cottage (cucumber); nose of iron and tail of fabric (thread and needle).

Went to **Leningrad** where Tatyana Katenina and Natalie Tolstaya were our constant companions. Thirty students were studying Indian languages at the University. The Sanskrit course was two or four hours a week:

First Year: grammar of Bühler
Second Year: extracts from Pañcatantra , Hitopadeśa, Nalopākhyāna, Sāvitrī
Third Year: Meghadūta, Daśakumāracarita
Fourth Year: Śākuntala
Fifth Year: Kauṭalya's Asthaśāstra was taught by Prof. Vladimir Ivanovich Kalyanov, whose Sanskrit name was Kalyāṇamitra:

Vladimir Ivanovich
Kalyanov
(कल्याणमित्रः —
श्रीमदाचार्यश्चेर्बात्स्किशिष्यः)

He was preparing an edition of the Arthaśāstra. His belief in his words: संस्कृतं बिना भारतम् अभारतम् इव 'India is not India without Sanskrit'.

Tolstaya was writing a grammar of **Panjabi,** and translating Panjabi poems into Russian. I sent her an English translation of the Panjabi poems. Katenina was busy on a grammar of **Marathi.** We spent a lot of time together in the garden of sculptures or sitting with our feet dipped in the waters of the Nyeva River, as my wife Dr. Sharada Rani sang hymns to Ganga. Both Tolstaya and Katenina joined her in singing **Sanskrit stotras** and were thrilled with the lyrical melody of Sanskrit. They would often say: we have realised the beauty of Sanskrit for the first time, both its sweet strains and profound solemnity.

Boris J. **Pankratoff** had lived in China during the rule of the Manchu emperors and spoke Manchu besides Chinese. He said that the Dalai Lama gave the ms. of the Bhāvanākrama to Academician Oldenburg in 1914 and it was in Leningrad (Cat.420–23, Ms. Ind.VII.23). It has the title in Tibetan. Additional sheets of the Suvarṇabhāsottama-sūtra have been found after the edition. I informed Prof. Tucci who did its annotated edition. Pankratoff classified the Tibetan holdings into four collections:

(i) Old Collection, divided into larger size (A), small size (B), and titles only (C). A has 1–2331 titles and B has 1–4091 titles.
(ii) Baradiin Collection has been listed in the Notices of the Asiatic Museum, Vol.VII
(iii) Tsybikov Collection has been inventoried in the Notices of the Asiatic Museum
(iv) Collection of the Institute of Buddhist Culture had 1–3374 works. I noted down from its register of accessions:

1–3	Tsoṅkhapa
4, 5	Blo.bzaṅ.lhun.grub
6, 7	Bsod.nams.grags.pa
11	Anubhūti
265–310	Rgyal.tshab Dar.ma.rin.chen KA, KHA, GA, CA, CHA, JA, ÑA
311–335	Dge.ḥdun.grub.pa dpal.bzaṅ.po
336–378	Dge.ḥdun.rgya.mtsho
379–499	Blo.bzaṅ.rgya.mtsho
498–554	Skal.bzaṅ.rgya.mtsho
555–610	Se.ra rje.btsun Chos.kyi.rgyal.mtshan
611–651	Se.ra Mkhas.grub.bstan.dar.ba
652–754	Paṇ.chen Blo.bzaṅ.chos.kyi.rgyal.mtshan
755–783	Paṇ.chen Blo.bzaṅ.ye.śes dpal.bzaṅ.po
784–931	Paṇ.chen Blo.bzaṅ.dpal.ldan.ye.śes dpal.bzaṅ.po

932–1068	Paṇ.chen Phyogs.las.rnam.rgyal
1069–1107	Paṇ.chen Bstan.paḥi.dbaṅ.phyug
1108–1329	Tāranātha
1330–1471	Dṅul.chu.pa Dharmabhadra
1472–1641	Ye.śes.rgyal.mtshan
1642–1702	No.mon.han Bstan.pa.rab.rgyas
1703–1753	Rta.tshag.pa Ye.śes.blo.bzaṅ.bstan.pa
1754–1781	Kloṅ.rdol
1782–1790, 1802	Bsod.nams.grags.pa
1791–1801, 1803–1812	Ḥjam.dbyaṅs.dgaḥ.baḥi.blo.gros
1813	Ḥjam.dbyaṅs.bla.ma Chos.grags.ḥod.zer
1814–1816	Bsod.nams.grags.pa
1817–1845, 1847–1848, 1850–1852	Ḥjam.dbyaṅs.bzhad.paḥi.rdo.rje
1846	Blo.bzaṅ.dpal.ldan.ye.śes
1849	Sumatidharma
1870–1918	Ṅag.dbaṅ.byams.pa rin.po.che
1919–1974	Ḥjam.dbyaṅs.ḥphrin.las
2084–2144	Spyan.sṅa.rin.po.che Blo.gros.rgyal.mtshan
2145–2207	Lcaṅ.skya Ṅag.dbaṅ.blo.bzaṅ.chos.ldan
2208–2280	No.mon.han Gdon.drug.grub.paḥi.rdo.rje
2282–2500 (nos. not certain)	Zha.luḥi mkhas.grub.rnams.kyi gsuṅ.ḥbum
2501–2533	Bstan.ḥdzin.dpal.ḥbyor
2534–2561	Dben.sa.pa Blo.bzaṅ.don.grub
2562–2574	Yoṅs.ḥdzin Blo.bzaṅ.tshul.khrims
2575–2610	Saṅs.rgyas.ye.śes
2611	Chos.kyi.seṅ.ge (not a sumbum)
2612–2635	Za.hor.bande
2636–2690	Dṅul.chu.pa Dbyaṅs.can.grub.paḥi.rdo.rje
2691–2741	Stag.pu Yoṅs.ḥdzin.ye.śes
2742–2788	Sgrub.khaṅ Blo.bzaṅ.tshul.khrims
2789–2793	Ye.śes.rgya.mtsho
2794–2824	Karma Ṅag.dbaṅ.yon.tan.rgya.mtsho
2825–2851	Ḥjog.ri.pa Ṅag.gi.dbaṅ.po
2870–2897	Blo.bzaṅ.tshul.khrims.bstan.paḥi.rgyal.mtshan
2898–2921	Dkon.mchog.rgyal.mtshan
2922–2969 (?)	A.kya.yoṅs.ḥdzin
2970–3374	not listed

28 Mar 1957. Reached **Bonn**. Met Prof. Kirfel who was 72 years young. He spoke to us about the spread of **rosary** in India, China, Korea and Japan. He had completed the *Der Rosenkranz, Ursprung und Ausbreitung*. He was continuing his work on Hindu, Buddhist and Jain cosmography. In 1954 he had written on the *bhuvana-vinyāsa* of the Purāṇas: Das Purāṇa vom Welt-gebäude. Saw the original editions of Max Müller's Anecdota Oxoniensia Aryan Series vol.I parts I–V. One of the parts gave a province-wise list of **Sanskrit texts** in the monasteries. Max Müller's collection of Siddham texts from Japan in the Bodleian Library has unpublished works.

28 Mar 1957. Reached **Utrecht** in the night.

29 Mar 1957. Went to the University Library at **Leiden**. The Library had received the apparatus for making microcards and now Dr. Voorhoeve was going to have the 500 lontars filmed for us. The remaining 200 lontars are Islamic and will not be included. Dr. Voorhoeve was delighted to receive the Ślokāntara and Wṛhaspati-tattwa, the first OJ texts to be edited by Indian scholars. Saw the 15th century lontar of Kuñjarakarṇa written on palmleaf with ink. It was the only known lontar of Kuñjarakarṇa. Punyatmaja Oka brought one for us. Both have to be compared, as there are several doubtful readings in the edition of Kern. Saw another palmleaf ms written with ink but its title was not known. Soegiarto did Roman transcriptions of a few hundred texts for Prof. Berg. They include the **Chandaḥkaraṇa** which has the oldest Sanskrit-Kawi lexicon **Mahāmaramālā**. Dr. Voorhoeve got permission from Prof. Berg and gave me its Roman transcription by Soegiarto. It was of real help forty years later, when I did an edition, translation and annotations of Chandaḥkaraṇa 'The Art of Writing Poetry' (not Caṇḍakiraṇa) in 1997 (*Cultural Horizons of India* 6.140–234).

30 Mar 1957. Spent the whole day to get Soviet and Czechoslovak visas.

Dr. Charles R. Bawden, London. "Your letter of June 28th was as welcome as it was unexpected. I had no idea until I received it that Prof. RaghuVira had made such a magnificient collection. The Kanjur alone makes it a unique library and with the 800 volumes you mention it will be by far the most complete and useful collection known to us. I must assure immediately how grateful all Mongolists will be for the acquisition of these books.

"As for myself, I am working in Copenhagen now together with Dr. Heissig for two months. He tells me he has been in communication with you for some time now, and I can tell you nothing about the Copenhagen collection that he will not have already told you. In England we have comparatively little: about 35 block prints at the School of Oriental and African Studies where I have a lecturership and about 75 at the British Museum. At present I am working on a new edition of the **Erdeni-yin tobči** of Sagang Sečen, mainly from the manuscript of Ulaanbaatar.

"I am looking forward extremely to meeting you next winter. The news you gave in your letter is the best news concerning Mongol studies that one could hope to hear. If I am able to assist you in any way please let me know and I shall be only too glad to do what I can, though I believe Dr. Heissig is actually cataloging for you. May I hope that we shall eventually be able to get complete microfilms from you."

Prof. RaghuVira sent a copy of the **Vikramāditya stories** in Mongolian to Dr. Bawden to be romanised, translated and annotated in 1955. He sent the transcription of the Mongolian text, its translation and notes on *5 Mar 1957*, which was printed as no.13 of the Śatapiṭaka series.

Prof. RaghuVira wrote to Bawden on *8 July 1959*: "I visited Mongolia in December 1955, H.E. Mr. Tsedenbal presented me with Araji Booji, Siddhitu, Meghadūta and Mañjuśrī Nāma-saṅgīti.

Mr. Tsevegmid who was then the Chancellor of the University asked me a simple question; "Are there any books in Mongolian language and literature in India? Are there any translations from Mongolian stories, history and religion etc." I had to reply him in the negative. This dismayed Mr. Tsevegmid. I promised him I shall do whatever I can to make a beginning. During the last three and a half years, I have prepared Hindi translations of Mañjuśrī, Meghadūta, Siddhitu, and Araji Booji. The first drafts of all these are now complete. The first draft of a Mongolian grammar is also ready.

But, as you know, it takes a long time to give a final printing form to every thing of this nature. I may also mention here that during this period a Mongolian-Sanskrit Dictionary was also prepared and published.

It may also interest you to know that I have with me a Mongolian Lama. He has been with me for the last four years. I have also two Mongolian students. So we have a Mongolian atmosphere and Mongolian assistance.

These days we are printing Mañjuśrī-Nāma-saṅgīti in Mongolian, Tibetan and Sanskrit. I am sure you will be happy to see this edition. Our printing press is also busy with some books of Prof. Rinchen. I hope to bring this material with me to Ulaanbaatar.

The Hindi translation of Araji Booji is being done directly from the Mongolian text, whose photostat I sent you and from which you have prepared your translation. The first Hindi draft was ready in December last. Giving it final form takes about two hours for a single page. Mongol syntax is very close to Hindi. Mongol expressions have also a remarkable similarity to Hindi expressions. Of course, there are important differences. It is fascinating to translate Mongolian into Hindi. In many places I have a strong feeling that the original of the Mongols might have not been Sanskrit, but a neo-Indian language.

As regards your English translation, it is clear and smooth, but it is not possible for me to make it a base of Hindi translation. When I have the Mongol text before me, the only way is to translate it directly from Mongol. Of course, there are different passages where one can differ, and now and then I find it necessary to have a translation which is somewhat different from yours. For instance, in the Indian tradition, it is not the steps of the throne on which the wooden men stand. Wooden men form so many legs of the throne. I was delighted to find that Mongolian Lama agrees with me. I shall not say that your translation is wrong. The dictionary supports you. It is possible that may be found in some Indian version. I have not yet made a study of Indian versions.

Before giving the Hindi translation of every passage, I am giving translations of every word and phrase. Of course, I avoid too many repetitions.

The Hindi edition would extend to more than 600 pages of big size, 9×11" in print. Its printing will take not less than a year. I can understand your anxiety that your book is printed first. I appreciate this anxiety. I have ordered my printing establishment to take it up as soon as possible. I shall endeavour to have it printed by the end of this year. Your press copy is clear. Please let me know if the proofs should be sent on to you. In that case the time taken would be longer. After hearing from you I shall have the proofs of the first few pages sent to you before I leave for Ulaanbaatar. Just these days we are completing the printing of the first volume of the facsmile edition of the Gilgit manuscripts.

I am writing all this to give you an idea of our undertakings. We have to work very hard in order to be able to find money to finance our editions. Our editions do not sell in thousands, not even in hundreds. They sell only in scores. Hence we are not in a position to pay any royalty. Our sales are limited to research institutes and universities. Even among these every university and institute that we would have expected to be interested, is not interested.

I have approached friends in different parts of the world, impressing upon them the need of supporting Mongolian studies. So far the results have been very discouraging.

Please take it from me that I have nothing but goodwill and good wishes for everyone, who is working in this field and I shall try to accommodate my friends to the maximum.

Dr. Charles Bawden on *29 July 1959*: "Many thanks for your letter of July 8th. I was much relieved to find that the rumour which had reached me was rather distorted…. I should very much like to see the proofs of the Vikramāditya edition before they are printed, as I do not like to publish anything under my name without revising it at least once myself".

Latin. Senior members of the Oxford University in congregation on *2 June 1959* rejected a proposal to make Latin or Greek optional in entrance examination to the university instead of compulsory as at present. This reversed a previous decision on the question. On *May 5*, the Oxford University Congregation—a body made up of its teaching faculty—voted by 249 to 244 to have an amendment drawn up to the present entrance requirements making it possible for candidates to offer either Latin, Greek, German or Russian as one of the required two foreign languages.

Oxford University is now the only one of Britain's two great bastions of classical learning where Latin or Greek is compulsory in entrance examinations.

On *May 16*, Cambridge University Regent House—the university's voting body—decided by 325 votes to 278 to do away with the compulsory Latin entrance requirement (Reuter).

Prof. Bira, Member of the Parliament of the Mongolian People's Republic, was in Delhi to represent his country at the meet of the Inter-parliamentary Union in Nov 1969. He visited me on *9 Nov 1969* to get acquainted with ongoing researches. His particular interest was aroused by the following works: Catalogue of the Mongolian Tanjur, Amarakośa in Tibet, and a 15th century compendium.

Prof. Bira was fascinated by the Tibetan version of the travels of Hsüan-tsang, the Prince of Pilgrims to India. This was translated by Gung Gombojab, the erudite Mongolian savant of the 17th century. Gombojab was also a great Mongolian Sanskritist and he made new translations of Tibetan and even Sanskrit texts into Chinese for the Manchu edition of the Chinese Tripiṭaka. Prof. Bira was to collaborate in preparing an edition of the *Rgya.nag chos.ḥbyuṅ* or history of Buddhism in China with an extensive biography of its author Gombojab.

Prof. Bira had written chapters on the cultural history of Mongolia in the three-volume History of the Mongolian People, published from Ulaanbaatar. Therein, he gave a survey of handbooks of Indic scripts for writing Sanskrit mantras, which are technically known by their Tantric name ali-kali: *ali* 'the row of *a* or vowels' and *kali* 'the row of *ka* or consonants'. These were initiated by Ayusi Gushi, who compiled five ali-kali, as we are informed by Gombojab in his Mongolian postscript to the Ali-kali made famous by Prof. RaghuVira, in his edition published from Lahore in 1938. I prepared an enlarged edition which was supplemented by new ali-kali texts from Leningrad, Ulaanbaatar and Ulanude.

Prof. Bira admired the facsimile editions of three illustrated xylographs pertaining to Āyurveda. They depict the herbs, materia medica of the zoological and mineralogical world, surgical instruments and anatomy. He spoke of the need for collaboration with Mongolian scientists working in the Section of Mongolian-Tibetan Medicine, Department of Pharmacology, Institute of Biology, Academy of Sciences, Ulaanbaatar. Dr. Haidup was heading this section. He had written a dissertation on the history of ancient Mongolian medicine. He was assisted by a well-known traditional doctor who held the degree of Manrampa (sman.rams.pa). They were also preparing ayurvedic medicines. Dr. Haidup was interested in my edition of Yuthok's medical work.

Prof. Bira further said that two young Buryat postgraduates were working at the State University, Ulaanbaatar on the Amdo chojung or history of the Amdo province. Prof. Semichov and others of the Siberian branch of the Academy of Sciences were translating the complete chojung into Russian.

Prof. Bira's colleague Dr. Gugdir, Head of the Department of Philosophy and Law, Institute of History, at Ulaanbaatar was keen to get materials on Buddhist philosophy.

The 50th anniversary of the Mongolian People's Republic was held on *11 July 1971*. On this occasion Prof. Shirendib, the President of the Academy of Sciences, was making preparations for the second International Conference of Mongolistics at Ulaanbaatar. A scientific report of special interest to Indian research was by Prof. Damdin Suren on fragments of a trilingual Tibetan-Mongolian-Kalmyk version of the **Rāmāyaṇa**, discovered in a manuscript collection at Leningrad.

Sent a microfilm of the Mongolian xylograph (IAIC 6.71) *Qutuγtu bilig-ün činadu kiǰaγar-a kürügsen včir-iyar ebdegči neretü yeke külgen sudur* to Prof. **L. Ligeti** of the Hungarian Academy of Sciences (*15 Apr 1970*).

Pañcatantra and Rāmāyaṇa in Tibetan and Mongolian. Dr. Geza Bethlenfalvy of the Academy of Sciences, Budapest was on a visit to India in the cultural exchange program of the UGC. He was going around the country to survey manuscript resources and scientific researches on Tibetology in India. His particular interest was Pañcatantra tales in Tibetan, on which he had written in the *Acta Orientalia Hungarica*. He was devoting his time to Tibetan nīti poetry and commentaries thereon, in relation to Sanskrit.

Dr. Bethlenfalvy visited me on *24 Oct 1970*. He was pleased and astonished 'beyond my wildest expectations' to see the collection of Tibetica at the Academy and also to acquaint himself with the scientific researches here. I presented him publications in which he evinced interest. He sent me the Hungarian publications of Mongolian Buddhist texts in transcription and their indexes.

Discussing the International Conference on the Rāmāyaṇa, Dr. Bethlenfalvy said that Prof. Damdin Suren of Ulaanbaatar was completing his work on the versions of the Rāmāyaṇa in Mongolia and Tibet.

Traditional relations have paved the way for friendship between Hungary and India. The first link connecting the two countries was the collection of tales in Sanskrit, the famous *Pañcatantra*, which had already reached the hands of the Hungarian readers in the 17th century.

The great explorer, Sandor Kőrösi Csoma, arrived in India in 1821. On the invitation of the Asiatic Society of Bengal, he visited Calcutta and stayed there for a long period. On his way to Tibet, Kőrösi Csoma died in Darjeeling; a statue was erected in his memory.

The famous explorer of Asia in the present epoch was also a Hungarian, Aurel Stein (1862–1943). In 1888 Aurel Stein held lectures at the Lahore University in India. During his later exploration missions to Inner Asia, he discovered a number of dead cities of very ancient times.

These great pioneers were followed by their worthy successor, outstanding Hungarian writer and Orientalist *Ervin Baktay* who published in more than twenty volumes the results of his research on the art and literature of India. For example, he was the first to acquaint the Hungarian public with the poetry of Rabindranath Tagore and with the life and writings of Gandhiji.

Rabindranath Tagore's visit to Hungary was an outstanding event in the history of cultural relations between Hungary and India. The world famous poet was treated in 1926 in the Hungarian Cardiatic Hospital in the city of Balatonfured. The memory of his visit is preserved in Balatonfured by a tree planted by the poet himself and is cherished by a bust mounted later under the tree.

The **Permanent International Altaistic Conference** held its meeting in De Pietersberg, near Arnhem, Netherlands from *29 Aug* to *3 Sep 1964*. In view of the importance of the horse in the life of Altaic peoples it was decided to approach the subject from a linguistic, historical, literary, folkloric, archaeological etc. points of view. Reached the tiny town on *29 Aug* as the official opening was to take place at 5.30 pm. Prof. A Bombaci, Director of the Oriental Institute of the University of Naples said that Sanskrit mss were discovered from the stupa at Ghazni. Prof. Katsuhiko Tanaka of the Tokyo University of Foreign Studies said that the Mongolian Ulan Debter has been edited with notes and published by Hozokan, Kyoto. Prof. Sato pointed out that the Tibetan title is different from Mongolian. Prof. Mizuno was preparing an expedition to Afghanistan to trace the origin of Buddhist art in China. I spoke on the horse treatise of Sum.pa.mkhan.po and compared it with Sanskrit texts on hippology. Details can be seen in my *Buddhism Across the Grasslands of Chinggis Khan* (2013:270–271)

Visited **Leiden** to see the collection of **lontars**. They range from 900–1900 AD. Old Javanese mss number around ten thousand. Muslim Javanese are in majority. There were 900 Roman transcripts of the Kirtya collection in Bali.

Prof. Denis Sinor, Secretary General of the PIAC, said that articles were coming for the **commemoration volume of Prof. RaghuVira**. The response to his letter was really encouraging. His letter is cited below:

"We are planning to issue a Commemorative Volume of Altaic Studies in memory of Professor Dr. RaghuVira whose passing away is mourned as a deep loss by all his friends and admirers in the field of Altaic Studies in general, and Mongolistics in particular. As observed by the eminent Mongolist, Professor Nicholas Poppe:

"Sudden death has taken Professor RaghuVira from his family, friends, colleagues, and pupils. Only a complete list of his published works, achievements in the fields of organization of research, plans for future research, and list of other persons' works inspired, encouraged, or guided by the deceased scholar could give an idea of the heaviness of this irreparable loss.

"A great connoiseur of India's spiritual heritage and an outstanding scholar in the fields of Indology, RaghuVira is also known as the founder of the International Academy of Indian Culture, its director, and the *spiritus movens* of that unique scholarly body.

"To Professor RaghuVira Indian culture was not confined to the territory of India within her present or former borders. Like all great cultures, it spread almost over a whole continent and became the basis on which local cultures sprang up, as in the case of Tibet and Mongolia. RaghuVira recognized this in his observant and sharp mind.

"RaghuVira was not only the founder of Mongolian studies in India and organiser of international co-operation of Mongolists outside India, but he was also the author of important works in the field of Mongolian studies. To the works prepared by Professor Raghu Vira himself, a number of works of other scholars should be added, which were encouraged, inspired, or sponsored by him."

Dr. W. Nölle, Embassy of the Federal Republic of Germany, New Delhi: "You will be happy to learn that Prof. W. Heissig, with whom your **sister** has been working in Bonn, paid a very handsome compliment to her in a conversation with Press representatives at a tea party we had during the session of the Oriental Congress which he attended. He said he found your sister to be a very earnest student and that a paper she had completed was of a very high standard" (*13 Jan 1964*).

Mongolian Tanjur. Visited Germany from *7–20 Aug 1964* to see the centres of Mongolian and Tibetan collections of xylographs, the rich depositories of objects of art in the museums and to renew or establish new contacts with German colleagues. I wanted to visit West Berlin the bastion of human values, where man's most prized possession Freedom meets daily challenges. The major project was the enlargement of the microfilms of the Mongolian Tanjur (about 300,000 pages) which was funded by the Central Asian Institute of the University of Bonn. Prof. RaghuVira had brought them from Mongolia. They comprise rare works on philosophy, philology, āyurveda, Tantra, astronomy, metrics and prosody, translated into Mongolian. Many of these works have disappeared from India. Mongolia once had 749 Buddhist monasteries which had extensive libraries.

Speaking at a press conference on the eve of departure to Bonn, where I was to deliver lectures on Central Asian History, I said that this visit was particularly valuable in cementing international cooperation in the fields of Central Asian history. The Institute of Central Asian Studies of the University of Bonn had invited me specially to work out a phased collaboration for the publication of the outstanding works in the unique Altai collections of Prof. RaghuVira who was the first Indian scholar to initiate Mongolian studies in India. I further pointed out that I would be attending the Permanent International Altaistic Conference (PIAC) which is bringing out an international Commemoration Volume in honour of Prof. RaghuVira. Scholars from all parts of the world will discuss at the conference the strategic, cultural and ethnographic roles of the horse in the history of Central Asia, and that I would contribute to the discussions a detailed analysis of the hippological works written in the Mongolian language, which are particularly interesting for Indian scholars because of their Sanskrit inspiration.

Dr. Cyrill von **Korvin-Krasinski**. I had written to him on *16 May 1964*: The German News Weekly carries a picture of your monastery and there is the following reference to you: "The Abbey remains the secluded place of prayer and work of monks, the most prominent one among them today being Father Dr. Korvin von Krasinski, a noted authority on the **Tibetan** system of Buddhist **medicine**.

The International Academy of Indian Culture is an active centre for Tibetan studies. It has a rich collection of medical texts from Tibet and Mongolia. These days I am busy on a facsimile edition of illustrated lamaist medical works which will be followed by fundamental and important exegetical medical texts in Tibetan, besides autochthone medical glossaries from the Land of Snows. These will be a definitive step in furthering our knowledge in this domain. Visited Dr. Korvin-Krasinski at Maria-Laach in his monastery along with my sister Dr. Mrs. Sushama Lohia. She could not enter the monastery and had to roam around while I had a long discussion about Tibetan medicine, and about the famous doctor Padmayev of St. Petersburg who would attend on the Czar of Russia and the nobility.

Korvin-Krasinski (KK) said that Czar Nicholaus had converted Wladimir Nikolayewitsche Badmayeff to Christianity. His son Peter Padmayev came to Warsaw in 1925 (?) and he had 100–150 emči medicines. The mother of Peter was alive (in 1964) and had a number of medicines. KK wanted to find out the Indian names of the emči medicines from Sven Hedin's catalogue. He wanted to visit India, to get into touch with the ancient medical practice in India. He had prepared a list of Mongolian-Tibetan materia medica—all these names can be rendered into Sanskrit and they can be purchased in the Indian market. Dr. Krasinski's visit to India would have borne rich fruits for the evaluation of Tibeto-Mongol medical practice. He was to visit the School of Tibetan Medicine at Dharmasalā.

He has done very useful work in Tibetan medical philosophy as evidenced by his scholarly book *Die Tibetische Medizin-Philosophie, der Mensch als Mikrokosmos*. His visit to India would have been useful for Tibetan medicine which is to a large extent derived from Indian medicine and is a living system.

Could not see Dr. R.O. **Meisezahl** in Bonn who had gone to the Eifel Mountains on summer holidays to prepare a text edition of the *Sārasvatya-sandhi-pañcaka* with the help of seven Sanskrit mss and by comparing the Tibetan interlinear version.

My sister Sushama Lohia had finished her research on the legend of **Kṛṣṇa in Mongolian.** She wrote on *9 Oct 1964*: "This work completes the trio of the dvātriṁśikā cycle which have had a phenomenal popularity among the Mongols, both literate and illiterate, since their transmission by the Indian ācāryas in the days of the first Jibcundampa. It is hoped that it will contribute to a better appreciation of the non-canonical literature of the Mongols and the folk elements that have entered during the centuries of acculturation to the environment of the Northern Land.

"I am indebted to Prof. Dr. W. Heissig for his valuable suggestions over the years and also for including it in the series Asiatische Forschungen. My husband Herr Rakesh C. Lohia has ever encouraged me to complete the work. My father Prof. Dr. RaghuVira would have been most happy to see it in the present final form had he been alive, but he showers his blessing from Realms Eternal."

Catalogue Du Tanǰur Mongol Imprimé, Vols.1–3 (Śp.33.1–3) by Academician Dr. Rinchen. The grandest literary treasure of the Mongols is the Tanjur in their language. It has rightly been acclaimed as "the pearl of our literature". Academician Rinchen brings to the world of scholarship the classes of stotras and texts of the different Tantric genres of the Kālacakra, Śaṁvara, Hevajra, Catuḥpīṭha, and Mahāmāyā. The cataloguing is done from the complete copy preserved at the Library of the Academy of Sciences of the Mongolian People's Republic.

The redaction of the Mongol Tanǰur was commenced in the winter of 1741–1742 CE under the imperial command of Ch'ien-lung under the direction of Lcaṅ.skya Qutuγtu Rol.paḥi.rdo.rje and Blo.bzaṅ.bstan.paḥi.ñi.ma. A terminological dictionary was prepared with the cooperation of eminent scholars. Old translations were collected and corrected, new ones were undertaken and comparison with the originals was effected. This stupendous literary project gave us the Tanǰur in its present form.

The Mongol Tanǰur came to the Library of the Academy of Sciences of the Mongolian People's Republic by the grace of His Excellency Jamyang the duke of Ongqud, Čeveng Žamcarano of Šarayid, and His Excellency Nayantu vang of Kiyad Borǰigin to whom this catalogue is dedicated.

The catalogue gives the number of folios in every text and the Mongol title followed by its Sanskrit and Tibetan counterparts. The colophons, which are a mine of exciting historical facts, are quoted in full.

The catalogue of the entire Tanǰur was to be complete in ten volumes, and to comprise over three thousand texts ranging from profane literature like grammar and prosody (*chandaḥ-śāstra*) to the knowledge centred in *adhyātma-vidyā* or the exploration of the Self. One may find here the Kālacakra expressing the inexhaustible wealth of the tantric vision in its last phases in India. Hevajra and Mahāmāyā, Mahākāla, Kālī, Maheśvara, Garuḍa besides a host of others are evoked and worshipped in countless texts to transcend the samsaric plane. We may read the time-honoured Sanskrit grammars of Cāndra, Kalāpa and Pāṇini in their Mongolian translations besides special treatises on the Sanskrit prefixes (*upasarga*), and declensions (*vibhakti*). Amarakośa the Sanskrit lexicon, Kāvyādarśa of Daṇḍin on literary art, the Chandoratnākara of Ratnākaraśānti on metrics in Mongolian translations have influenced the course of Mongolia's scholarly tradition. The Mongolian Meghadūta takes Kālidasa to the snowy North. A number of medical texts, including alchemy are its part (1964–1974).

Attended the eighth meeting of the Permanent International Altaistic Conference held in Schloss Auel in Wahlscheid, located at a distance of about 39 km from Bonn in the Federal German Republic, from *August 30* to *September 4, 1965*. I lost all my notings during the conference. I still remember the remarks of Prof. Fairbank that the response of the Mongols to the **sinocentric world order** was different from other 'barbarians'. No Mongol emperor or dignitary studied Chinese. They always used Mongolian. The Chinese had to study Mongolian to get jobs. Sinocentrism appears already in the oracle bone inscriptions. Another scholar reported that hundreds of Chinese herbal books are found. They are mostly of the Manchu period and some from the Ming. Şinasi Tekin had catalogued the 3000 Uigur fragments in Marburg in three type written volumes. Tenri Library, Nara has the largest collection of Manchu works, around a million.

I returned from a seven-week visit to European countries. The enlargement of the microfilms of the complete Mongolian Tanjur running to about 1,25,000 feet in length was completed. Besides I obtained in enlarged form all the Tunhuang mss. in Sanskrit, Tibetan and Khotanese, that were in the India Office, London.

Meghadūta in New Mongolian. Pavel Poucha wrote on 'A Kālidāsa text in New Mongolian', which was published in *Indo-Asian Studies* 2.419–60 (Śp.37). It is C. Damdinsuren's translation of the Meghadūta from Tibetan to Mongolian. It was Poucha's tribute to the memory of Prof. RaghuVira.

Buddhist languages of Inner Asia. Pavel Poucha wrote on *12 Nov 1965*: I have prepared four good and not yet published Manju Buddhist texts (transcription, glossary, grammatical index) and have the intention to elaborate a Manju grammar to these texts. As I was thinking on this subject, I saw and am seeing it always clearer, that it is essential to have an "Introduction to the Study of the Buddhist Languages and Literatures of Inner Asia". I with my knowledge of all these languages can and will elaborate, a book containing texts, facsimiles, alphabets, transcriptions, glossaries, short descriptive grammars and grammatical indexes of all these languages of my study. I have published or am publishing studies on all these languages, viz. Manju, Mongol, Uighur, Sogdian, North Aryan, Tokharian, Tibetan, (Central Asian) Sanskrit, and Tangut (Si-Hia). All this will be done in a concise book, which I would—with your kind permission—dedicate to the lasting memory of your beloved father Prof. Dr. RaghuVira, who had, I remember his publication Ali-Kali Bija-Haram—similar ideas as this one. Such a publication will be of great use to all of us and will show very clearly the great influence of Sanskrit culture and Indian thought on Inner

Asia. Because there will be translations of all the published texts herein, it will be indispensable to lovers of Inner Asia and Buddhism. Because this idea is an old one, in my heart much of it is ready (Manju, Mongol, Tibetan, Sanskrit, Tokharian), much is on the way to be ready (Uigur, Sogdian, North-Aryan, Tangut).

Prof. Lawrence S. Thompson, Department of Germanic and Classical Languages and Literatures, University of Kentucky, Lexington, wrote in Papers of the Bibliographical Society of America 1967:61.304: Bîambyn Rintchen, *Catalogue du Tanǰur mongol imprimé* (New Delhi: International Academy of Indian Culture, 1964; "Śata-Piṭaka Series, Indo-Asian Literatures," vol.33; 186 pp.; Rs.30), describes the Mongol Tanǰur in the Library of the Academy of Sciences of the Mongolian People's Republic in Ulaanbaatar. It is numbered 1162–1671, in continuation of Louis Ligeti's *Catalogue du Kanǰur mongol imprimé*, which ends with 1161. The late Dr. RaghuVira, founder of the series in which the catalogue appears, was devoted to the Mongols and their literature and performed invaluable critical, bibliographical, and editorial services in this area. The significance of the Tanǰur may be described in terms of a quotation in the foreword from the Mongols themselves, "the pearl of our literature."

Mongolian Tanjur. The microfilms of its 226 volumes started to deteriorate fast. As it is a unique set of photodocumentation it was presented to the US Library of Congress for preservation in the best possible way, so that they are available to the research community. The set of 226 microfilm reels of the Mongol Tanjur, their xerox copies and 5 volumes of the handwritten catalogue by Prof. Y. Rinchen were gifted on *29 April 1991*.

Ehime University Library, Ehime, Japan requested Suhṛil-lekha, Śiṣya-lekha, Mahārāja-kanika-lekha, and Cittaratna-viśodhana-krama-lekha from volumes NGE and GI of the Mongolian Tanjur. I identified these texts in the microfilms and the Library of Congress sent a microfilm to Ehime (1991).

Mongolian words for poet and poem. Prof. Friedrich Weller, Leipzig (*22 Mar 1968*). "So far as I know you own a copy of the polyglotte Mahāvyutpatti containing also the Mongolian version of the Tibetan expressions. I should feel most obliged to you if you were kind enough to open it once on my behalf and let me know how the words *kavi* and especially *kāvya* (Tib. *sñan ṅag mkhan* and *sñan dṅags/ṅag*) are rendered into Mongolian. I beg to refer to Mahāvyutpatti, ed. Sakaki, Nrs.6421 and 6422; Mahāvyutpatti, ed. Bibliotheca Buddhica, Vol.13, § 245, Nrs.18 and 19, 2nd edition. Hoping not to trouble you too much I am, dear Dr. Lokesh Chandra,

Yours most respectfully,

Friedrich Weller.

I sent him the complete folio 223b of the quadrilingual Mahāvyutpatti which had these two entries.

Aurora De Gregory, New York wrote a detailed note about the **future of Tibetan and Mongolian lamas** in the USA.

"When I visited your Academy last October 1964, you could not imagine my joy in seeing with what great care, earnestness and love you and your Mongolian and Tibetan assistants are preserving the many priceless treasures of Buddhist culture which might otherwise be forever lost. It was particularly heartening to meet Chhoe Gyamtsho, Tenzing and others so happily engaged in this work. I am writing this long letter in the hope that for a long time to come they will be able to continue this most noble and **dignified** work which, I am sure, is the best contribution they can make at this time.

Before writing this, I have spoken with Bhikkhu Anuruddha who is now doing graduate research work at Yale University in New Haven, Connecticut and who agrees with my viewpoint. He thinks it wisest to write to you.

You may recall my visit and my asking you about the followers of the late Dilowa Hutukhtu (Chhoe Gyamtsho and about 20 others) and the progress of plans to bring them to the USA. At that time, after having seen some of the disabilities under which the refugees live, I was somewhat uncertain about the wisdom of their remaining in India, world conditions being what they are.

I am writing to you now because I feel very strongly that it would be a great tragedy to these good people personally as well as a blow to Buddhist study if the plan to bring them to the USA succeeds. It would be most bitter irony if these Lamas and their followers, after having fled their homelands because they felt the threat to their religion, were compelled to give up their religious practices after coming to "free" America, simply because of economic necessity. And yet, strange as it may seem, that is exactly what may happen!

I am aware that many of the refugees are feeding on the illusion that life outside of India is in all cases happier. But the fact is, were they to come to the USA, I can foresee absolutely no future for them here. I am convinced that their future lies in Asia and nowhere else. Should it become impossible for them to remain in India, then any Buddhist country would be preferable to the USA, especially Japan where, I am sure, many genuine scholars will appreciate them and want to enlist their collaboration in studies.

The statements in this letter are based upon four years of close association with the Kalmyk community in the USA. However, the remarks about the activities of Tibetans and Mongolians in California, Washington, Indiana, etc. are supplemented by observations of Bhikkhu Anuruddha.

I am afraid that Chhoe Gyamtsho and the others have been badly misinformed about what to expect in the USA. I wish it were possible to make them realize the true picture, as follows:

1. Should they come to the USA, they will find themselves almost completely isolated, with no Buddhist community to support them.

Since they will find little or no support from a religious community, they will have no alternative but to accept any employment which may be offered them. This will mean that those who are well educated in the Mongolian and Tibetan languages might get jobs teaching in the US. Army language schools in Monterey, California, Washington, DC, in Indiana University or Seattle, Washington, etc., imparting a knowledge of the languages of Buddhism to individuals who by profession would be the least inclined of all Americans to appreciate and pursue any serious study of Buddhism. (Two Tibetan Lamas now teach in the Army Language School in Washington, DC. They are completely isolated, having no contact with other Buddhists in this country. There are others similarly teaching in California, etc.)

Those Mongolians and Tibetans who are not as well educated will much too soon be forced to get employment in factories in the USA. There is no appreciable laiety here sufficiently interested in Buddhism to encourage and support these Mongolian Lamas. As for the more educated Lamas, there are no institutions here of higher learning and research interested in Buddhism as a religion and culture to the extent that they will finance and support a program of study and research. Not even the Dilowa Hutukhtu, who was a most learned scholar, was able to depend entirely upon the small sums he received from Yale and John Hopkins Universities.

It is true that there is a Kalmyk community in the USA of about 1000 people. But with each year this community becomes increasingly divided among itself and without leadership so that it has been impossible for them to agree on the most elementary steps to preserve their community from disintegration. In the four years that I have been close to the Kalmyk community, although the youth are forgetting the Kalmyk language and know almost nothing about their own religion, there has been no attempt to plan any educational activities among them. Four years ago I was solicited for a contribution towards building a new Temple. I gave $100. To date, only $2,000 has been raised, although the original goal was $400,000. (It has now been reduced to $150,000, and I have been told by the President of Rashi Gempil Ling Buddhist Temple that they are hoping to raise this sum, not from the Kalmyk community, but from charitable contributions from American foundations.) The $2,000 raised over a period of four years to build a temple would be insufficient to feed a single Lama, without considering the cost of clothing, medicines, etc. Because of community and clan differences, the Lamas are not equally supported by the laiety and this is probably the main reason why it has been impossible to carry on any kind of study group among the young people as their elders cannot agree on the choice of a Lama teacher. As the youth becomes more Americanized, the possibility of doing this becomes more remote.

In 1962 I was approached by a group of Kalmyks and requested to help them to bring a Kalmyk, Sulthim Lama (formerly of Tharpa Chooling Monastery, Kalimpong) to the USA. At the time I recall distinctly the many assurances I conveyed to the Indian Consul in New York, Mr. L.L. Mehrotra, to the effect that Sulthim Lama would be well cared for, that he would become Abbot of the Temple, etc. and that he was desperately needed in this country to teach the Kalmyk youth Buddhism because the other Lamas were too old, etc. I said these things to Mr. Mehrotra in the presence of about 6 Kalmyks and did so after several Lamas and Kalmyk laymen had convinced me to do so, as I, too, was rather skeptical in the beginning.

Today, Sulthim Lama is almost completely neglected, even by those who originally provided the financial guarantees to bring him here, notwithstanding the many assurances they forced me to give to the Indian Consul. Far from becoming the Abbot of the Temple, he is no more than a servant there. The Kalmyk youth for the most part do not even know his name although it is already a year since he arrived here. (I believe this neglect is because he lived in Sinkiang and comes from the wrong clan.)

Between the time when I presented the petition to the Indian Consulate in New York to bring Sulthim Lama here and when I met Sulthim Lama in the USA, I had occasion to meet him in Calcutta when I helped him to get his papers to come here. I remember vividly his wonderful, cheerful disposition and he seemed so confident and energetic! Then he left for America and soon I received several letters from Kalmyks telling me how happy Sulthim Lama was to be in the USA.

When I met Sulthim Lama again in the USA only nine months after I had seen him in Calcutta, I was surprised to find him a little sad and much aged, his bright smile replaced by an unmistakable air of anxiousness. In the presence of other Kalmyks, he reassured me that he was happy to be in the USA, but as soon as he had a chance to speak with me alone, he told me he wants desperately to return to India and his only hope now is to stay here four years, get US citizenship so as to get a passport, and then leave for some Buddhist country as quickly as possible. Unfortunately, he may never be able to return to India as he did not get a No Objection to Return endorsement on his Identity Certificate before leaving India. I now feel very guilty for having "helped" him to come here.

Some Kalmyks have optimistically promised that they will take care of Chhoe Gyamtsho and the others, but I am afraid that if they cannot make good their promises to Sulthim Lama, who is a Kalmyk like themselves, they will be even more unpredictable when it come to Khalkha Mongolians whom they do not regard as one of their own kind of people.

The Kalmyks who at this time have made known their intention to take care of the late Dilowa Hutukhtu's followers are not noted in the community as religious people, with the exception of one old man over 70 years of age. Their primary interest is politics. Because of the exceptional religious personality and learning of the Dilowa Hutukhtu the small Kalmyk community got much help and attention from American individuals and organized groups. I believe it is for the sake of continuing this interest of the American people in them (which will fade away once the community becomes more Americanized) that a few Kalmyks want to keep the Dilowa Hutukhtu's followers, Dalama and Djamphel Dorje, in this country and bring the others here.

There is no community from Mongolia proper in the USA, but merely about a dozen individuals, most of whom are teaching in Army Language Schools and live a life apart from anybody except a small group of carefully selected Americans who, I must re-emphasize, are not really interested in Buddhism.

2. These Mongolians have the impression that there are many Americans willing and happy to support them and help them to continue their way of life, and that they will not have to worry about anything. It is my and Bhikkhu Anuruddha's opinion that, should they accept such help, they will soon be very sorry.

The following remarks are no reflection on Owen Lattimore whose interest in the Dilowa Hutukhtu, I feel, was a matter of deep personal friendship and not of exploitation.

With perhaps one or at most two exceptions, the people who are willing to support the Dilowa's followers when they come here are not Buddhists: they have no understanding or appreciation of Mongolian culture or Buddhism; and the majority of those "do-gooders" who are not simply curio collectors and cult shoppers, or psychopaths playing cloak and dagger games with the innocent Mongolians as props, are individuals and groups who have political motives for wanting to bring these people to the USA. I am not questioning the politics of these individuals. But I do object to their using for their designs unsuspecting Mongolians and Tibetans who could be more fruitfully employed in preserving for posterity the treasures of their culture, especially when these people are Lamas.

I attended the memorial dinner in honor of the Dilowa Hutukhtu held a few days after the funeral, and with the exception of the short talk by the Dalai Lama's official representative who showed remarkably good sense in insisting that the Dilowa was a religious personality, all the other speeches conveyed the impression that the Dilowa Hutukhtu was more of a political personality and had some special political mission in this country. I am sure, had the Dilowa been living, he would never have subscribed to some of the statements to the effect that he had come to this country mainly to "fight Communism" in his country., that Buddhism was doomed throughout the world except for the USA, and that the banners of our armies are the banners of the Buddhist faith. (I wonder what the Japanese and Vietnamese say to that!)

What I remember of the Dilowa Hutukhtu was quite different. He was a truly great soul and his compassion and wisdom encompassed all humanity. He harboured no ill will against anybody, not even the Communists who forced him to leave his homeland, although he was at the same time critical of Communism.

Efforts are being made to convince Dalama to study in this country. Djamphel Dorje already has been given permanent resident status here. I questioned both of them as to why they want to live in the USA. Although they can already see that this is not the land of religion, they are afraid Communism will engulf India and all of Asia and that everything will be lost. But they are very naïve if they imagine they can salvage their religion in the USA. The facts prove the opposite.

The Kalmyk Mongolians who are now in the USA lived for almost two generations under Communism in Europe. In spite of it, they maintained and preserved their feeling of belonging to the Kalmyk nation and Buddhism was an integral part of that national feeling. The adult Kalmyks who arrived in the USA were unquestionably and firmly Buddhists. Most of the Kalmyk youth in New Jersey have been in the USA between 5 and 10 years. Only by a stretch of the imagination can they still be called Buddhists, although on occasion they go into the Temple. They have all but forgotten their traditional culture and language and know nothing about Buddhism except that "there are many Gods we pray to", and whereas four years ago there were several Kalmyk boys studying to become Lamas, today nobody wants to become a Lama and I know of only one boy who shows any interest at all in reading about Buddhism. I know of several families that already own two new cars (one for the children and one for the parents) and beautiful new homes, as they have put all their energy into the acquisition of material comforts, but the lot of the Kalmyk Lamas is becoming increasingly poorer. I doubt that the present generation of Kalmyk children will feel as strongly as their parents have felt in the past their responsibility to support the Lamas. Sulthim Lama realized this after only a few months here. A few years in sex-crazy, money-mad America has done more harm to the Buddhist faith of the Kalmyks than 30 years under Communism.

It is my opinion that, even if India fell under a shadow politically, the chances of Buddhist survival there are so much better in an Asian culture which never has tried to force everybody to conform to the same pattern and which leaves room for individual and group differences, than in the USA which stresses mass-produced conformity.

Minority groups here, especially when their racial differences are so marked, feel more keenly than others the desire and necessity to conform. It is significant that in the schools which the Kalmyk children attend in New Jersey, there are usually no more than one or two Kalmyks in each class of about 30 children, the Kalmyk children being spread out over several schools. I think this is done deliberately to force them to "Americanize" as rapidly as possible. It is a case of segregation in reverse! You can imagine the terrible pressure on these children to conform and what this will eventually do to their religion!

I am deeply grieved when I think of the fate of Chhoe Gyamtsho should he come here—especially when I remember how very peaceful and radiant he looked when I met him in New Delhi.

I remember the last years of the Dilowa's life. They were most tragic although he did not allow himself to think about it. I often saw him, a sad but most dignified figure, browsing alone in dusty antique shops on the East Side, himself a curio and (I could sense) a very lonely and neglected old man. The Dilowa spoke almost no English and perhaps this was fortunate for it spared him in part from the full realization of how much the life of this land was out of harmony with the peace of his own life.

Even on his death bed, the Dilowa Hutukhtu was very much alone. When I returned to the USA in January I found his strength rapidly fading and nobody but Djamphel Dorje was at his side to take care of him. Night and day poor Djamphel tended the Dilowa, often without closing his eyes for weeks on end, and not one Kalmyk from New Jersey came to relieve him during his long vigil, except for an occasional visitor who stayed a few hours or at most a day.

One evening in the final stages of his illness, the doctor told me the Dilowa could not last more than 48 hours. I telephoned the news to the President of the Dilowa's Temple in New Jersey and other responsible members of the Kalmyk community. The following day the Dilowa still lived and yet nobody from New Jersey had come. Again, I made many telephone calls. When the Dilowa passed away the following morning not a single Kalmyk—layman or Lama—was there, the Khalkha Lamas, Djamphel Dorje and Dalama not having shut their eyes for at least four days and nights so that they might be awake to say the necessary prayers when he died. It was not until an hour after the Dilowa's passing that a group of Kalmyk Lamas took the bus in Freewood Acres to come to New York for the funeral, although the N.Y. Times reported that they were all with the Dilowa when he passed on and were chanting sutras for him.

However, even before the Dilowa drew his last breath, the newspaper reporters were at his deathbed and those who had tried to exploit the Dilowa during his lifetime hastened to benefit from the publicity surrounding his demise. This was so crudely done that at the funeral the rather naïve Kalmyk Lamas had finally to beg for privacy, protesting that it was a sacred event and not a show.

This brings me to the last point. I am sure that all the enthusiasm to bring the Dilowa's followers to this country did not originate with the Dilowa, but that he was talked into this plan by clever individuals and groups with suspect ulterior motives—political and material. On this last aspect of the way in which his holy presence in our midst was exploited, the less said the better. Except for the fund-raising activities of Mr. Wesley Needham in New Haven, who also extended hospitality in his own home to the Dilowa during his illness in New Haven, nobody will ever be able to verify exactly how much money was collected "for the Dilowa" and by whom, as this was all top secret. I hope when the Dilowa passed on he was completely unaware of the activities of some of his self-appointed disciples!

If such a great and renowned scholar and saint as the Dilowa could not escape the many attempts to exploit him, not even on his death bed, I wonder how his more simple followers will fare in this country? I am sure that unlike the Dilowa, Yale and John Hopkins Universities will not employ them as they are not learned and famous Lamas. What then? I feel it is my duty to urge you to do everything possible to keep those good people in India. Working by your side they are able to devote themselves to what is truly their time-honoured vocation. They may be relatively poor (but I am sure not poorer than Sulthim Lama); but their lives have dignity and calm. I fear that here they risk losing not only their dignity, but even their love of humanity and their precious religion. Perhaps it is not within our power to stop them from coming here, but still I am happy that I have made my feelings known in this matter, as I do not want to share the guilt of those who are plotting to bring them here to a most uncertain future.

I wish it were possible to write to Chhoe Gyamtsho directly and warn him of what he will find here. But I am afraid that in his complete innocence and good will, he would never be able to understand things as they really are. Even Dalama who has already been here over six weeks is unable to see the true picture. At this moment his new "friends" are wooing him with promises and over-whelming him with gifts of money. But already, unknown to Dalama, the exploitation has begun. Can he even dimly imagine that after a few years, the chances are he will be completely alone without a single disciple?

May those Mongolian Lamas who are still with you continue their work with you for a long time to come! May you prevent their being set adrift in these most alien and troubled waters!

Cordially yours,

Aurora De Gregory

Aurora De Gregory

I wrote to her on *1 June 1965*: I have read your long letter of *22 May 1965*. The sombre shades which will envelop the Mongolian Buddhists are clear to me but the money allures the Lamas into a dim future in non-Buddhist USA. My endeavours to preserve the heritage of the Mongols will continue in full faith and confidence that one day a free Mongolia will take up the thread. She wrote to me again that the prying anthropologists interview Tibetans and Mongols and write offensive articles in journals like the *Central Asiatic Journal*. My response was: I have your second letter of *5 June 1965*. I agree with you entirely about the last flickers of a culture that may be lost forever except in the mind of historians. I shall not send your letter to H.H. knowing fully well that the Tibetans "have" to see the modern world, whatever the cultural hazards be. The approach of the anthropologists is that of a botanist to whom the rose of the poet is dead in the scientific analysis of the generic flower. Efflorescence of Man's spirit can have no place in an anthropologist's mental makeup. Yet, we shall continue to see that the rich heritage of the Tibetans and Mongols is preserved for their posterity—for a nation's being never dies.

Twentyone Tārās. I was working on the various traditions of the 21 Tārās and wanted to obtain Prof. Ferdinand Lessing's Tibetan texts at the University of Wisconsin. Alex Wayman sent me the titles of six Twentyone Tārā rituals in the Gelukpa school following Sūryagupta (*N̄i.ma.sbas.pa*):

Sgrol.ma.ñer.gcig.gi dkyil mchog.gi sṅon.du gsol.ba btab.paḥi.bla.rgyud zhes.bya.ba (13 long folios)

Mi.tra brgya.rtsaḥi naṅ.gi grub.chen ñi.ma.sbas.paḥi lugs.kyi sgrol.ma ñi.śu.rtsa.gcig.gi mṅon.par.rtogs.pa (16 folios)

Grub.chen ñi.ma.sbas.paḥi lugs.kyi sgrol.ma ñi.śu.rtsa.gcig.gi
  ~ *bum.cho.ga* (5 folios)
  ~ *mdun.bskyed dkyil.ḥkhor cho.ga* (6 folios)
  ~ *dbaṅ cho.ga* (22 folios)

Sgrol.ma ñer.gcig.gi sgrub.thabs las.mchog (6 folios)

Dilowa Hutukhtu left his country in 1949 with the advent of communism and worked in the Rare Book Room of the Yale University Library till his departure on *8 Apr 1965*. He was the 18th incarnation of the great Indian Siddha Tilopa of the 9th century. He was a personal friend of Wesley E. Needham, University's advisor on Tibetan literature.

Ven. Dalama who had stayed with me for several years attended on him during his last days. Needham wrote to me on *10 June 1965*: "I have recently received from you Tibetological material of great value to me. Your reprint of the iconographical folios of *The Three Hundred Gods* is a contribution of great value to all who work in the field of Tibetan Buddhism. *The Contents of Two Classical Hippological Treatises* contains material so rare that prior to your reprinting, I had never seen a single reference to its existence. Many thanks for your kindness.

"I have some sad news for you. Possibly you may not know that the Incarnate Lama, Dilowa Hutukhtu died recently at the age of 82. He and the late Panchen Lama བློ་བཟང་ཆོས་ཀྱི་ཉི་མ were born in 1883. He revered the Panchen Lama as one of his chief teachers. The Dilowa Rinpoche was my second tutor in Tibetan literature, a very great Tibetan scholar and a rare teacher. Enclosed for you is a news clipping about him.

"I am planning to visit India next October for five weeks, and look forward with great pleasure to my first meeting with you. The work and many contributions of the International Academy of Indian Culture are now famous the world over. I shall be keenly interested to have you guide me through the Academy."

Sent the Tibetan text of the Amṛta-**Aṣṭāṅgahṛdaya**-guhy-opadeśa-tantra to Dr. Polomé of the Center for Asian Studies of the University of Texas, Austin (*30 July 1968*).

An *Illustrated Tibeto-Mongolian **Materia Medica of Ayurveda*** edited by me was direly needed by Dr. Raimund Friedrich Kastner of the Internationales Institut für Heilkunst, Heppenheim, Germany. A xerox copy was sent to Dr. Kastner (1991).

It is a rare work on the herbs of āyurveda which has been used in the monastic universities of Mongolia and Buryatia for teaching indigenous medicine till the 1930s. The author Ḥjam.dpal.rdo.rje of the Naiman Banner of the Ju Uda league flourished at the beginning of the 19th century, as he seems to be a student of the famous Zam.tsha Khri.sprul (1768–1821). The glosses for the various materia medica in Mongol, Manchu and Chinese, besides Tibetan, make it a work of the first order for the identification of the various herbs and other medicinal substances. The depiction of surgical instruments used in Āyurveda is unique.

Mongolian Āyurveda is based on the Aṣṭāṅga-hṛdaya-saṁhitā. The foregoing xylograph illustrates its complete materia medica. It became popular as a textbook among Ladakhi students and also among Soviet scholars who were working on the "Folk Medicine" of Buryatia. Prof. B.I. **Kuznetsov** of Leningrad wrote: "Today I have got your edition of Āyurveda. I looked through this book with admiration. It is an excellent edition of a very useful book, which will help me in my work."

Dr. E. **Bazaron,** Siberian Branch of the Academy of Sciences USSR, Ulanude: "I should like to express my deep gratitude for your kind attention and the book you've sent me (Yuthok's Treatise on Tibetan Medicine). I am deeply touched by your comprehension of our striving to scientifically study the foundations of Indo-Tibetan medicine. It contributes to establishing of good relations among the scientists of both our countries for the sake of peoples' health. With thankfulness we remember your short stay in our Republic, we hope to come into a closer scientific contact with you."

A professor from the Medical School, Department of Pathology, University of Massachusetts, Worcester wrote: "I have just completed a book on the History of Medicine: actually a *History of the Wound in Antiquity*, which will be published this coming autumn by Harvard University Press. For this book, I have completed a very extensive study of ancient Hindu medicine. I have studied closely the texts of Suśruta and Caraka, compared their knowledge with that of the ancient Greeks—and I believe I have produced something that will please my Indian colleagues. In summary, for a number of illnesses, I conclude—would much rather have been in India, than in Greece!

"In any event: in this chapter I also stress the fundamental impact of psychological factors in healing certain diseases; hence, the importance of Mantras. To underline this concept, I would like to submit one illustration showing a Mantra transformed into an aesthetic symbol—the ultimate transformation. For this purpose, a Mantra from those shown in your volume *Sanskrit Bījas and Mantras* by Prof. Dr. RaghuVira and Dr. Lokesh Chandra would be ideally suited" (*8 Mar 1974*).

Prof. Sinasi Tekin wrote again on *20 Feb 1969* that they needed more help as the Sanskrit and Chinese versions of the commentary are lost. All we have is Tibetan and Old Turkish. He wanted to find out the Mongolian translation of the Suvarṇaprabhāsa-sūtra (Suv) by Śes.rab.seṅ.ge. It is mentioned in Damdinsürüng Če, *Monggol uran ǰokiyal-un degeǰi ǰagun bilig*, Ulaanbaatar 1959:169. I referred him to contact Prof. Nicholas Poppe to whom I had sent the microfilm of six Mongolian editions of the Suv.

Prof. Nicholas Poppe: "I thank you ever so much for your kind letter of *20 Dec 1965* which I have received only a few days ago, after my return to Seattle from Canada. I am very glad to learn that you are interested in reading my new book *Introduction to Altaic Linguistics*. I have sent it to you by registered mail, and I hope it will reach you safely. I shall be delighted to receive in exchange, your Mergen Gegen's *Altan Tobči*. With my best wishes for a happy year both to you and your wondrous country (*14 Jan 1966*).

Prof. Nicholas Poppe: "I thank you most cordially for your letter of May 19, and the remarks contained therein. When I wrote my article on the *Vesantarajātaka*—many years ago—the Late Prof. RaghuVira's Mong.–Skt. Dictionary had not yet appeared. It was of course, my fault not having revised my article before I sent it to the printers. I was, however, quite surprised to discover, a few days ago, that our University library does not have a copy of the Mong.–Skt. Dictionary. I shall ask the librarians to order a copy immediately.

"Your comments on the *Vesantara-jātaka* found in the Mongolian Tanjur are of great value. As you see, Mongolian history of literature is in its beginning. We are only discovering works not always being able to identify them absolutely correctly.

"I hope to be able to publish soon a Mongolian version of the Lalitavistara" (*30 May 1966*).

Stanley Frye, Stevenson Md (USA): "I have not heard from you for some time but hope that you are well and continuing your important and excellent work. I am writing you to ask you to be kind enough to advise me concerning the following: As I once wrote to you, I wish very much to eventually establish a Buddhist translating center on my farm in the mountains of North Carolina, the purpose of which would be **to translate as much of the Mahāyāna Canon** as possible, much in the same way the Theravāda Canon has been done. It seems to me that this work is important enough for many people to dedicate their lives to. My farm, which is also a vineyard, would support an establishment of this type. Lack of funds is not the problem. It is a lack of knowledge and of personnel equipped to work on a project of this kind. The monks and lamas in the monastery in New Jersey (mostly Kalmyks) are very interested in this, as was the Dilowa Hutukhtu my much bereaved teacher, but none of them know English, none read Mongol, and the majority of them feel too old to undertake the study of English. There are several Mongol scholars in this country, as you know, but their interests are not in the translation of Buddhist Scriptures. At present it seems probable that I will have to begin this project alone, hoping that others will become interested, with the possibility in mind of bringing personnel to this country and teaching them English. At any rate, this is a question for the future. My own immediate problem is a lack of knowledge. I consider myself a Buddhist and with the aid of the Dilowa Hutukhtu was able to learn something of the Doctrine, but I still have much to learn. I also wish to learn Sanskrit and improve my knowledge of Mongolian. I am seriously considering coming to India in June, when my school here will be out, staying perhaps two years, and studying Sanṣkrit. Although I am married and have three children, I believe I shall be able to finance this without great difficulty. What I beg you to advise me is whether I should be able to study Sanskrit at the International Academy of Indian Culture and also whether there are any Mongols there who might help me with Mongolian. Any suggestions which you might care to give me would be truly appreciated" (*20 Jan 1966*).

Went to Farmingdale on *19 Aug 1967* to see the three monasteries of Geshe Lhundup Sopa (an alumnus of the Sera monastery), Bkra.śis.dge.ḥphel.gliṅ (Ven. Yaramphel was the abbot), and the Kalmyk monastery of Khampo Dzogge Lama.

Met Geshe Wangjal who was born in Astrakhan and had nostalgic memories of **Kalmyk monasteries**. He said that there were 150 big monasteries and 350 small monasteries. The biggest was the Yeke Qural Monastery near the Volga River, besides two other major monasteries of Dondu Qural and Baγa Qural. The Kalmyk Society established the Mount of Luck Monastery on *19 Nov 1955* in memory of Baksha Buruldinow with his relics. Saw a one-tenth scale model of the Golden Pavilion Temple to be constructed by the Kalmyk community. It was to have a room dedicated to Dilowa Hutuktu. Met Ven. Rabjampa Tshulthim the oldest Kalmyk Lama at Farmingdale.

Visited an interesting Brentano's Museum Shop in Washington DC on *21 Aug 1967*. They made exact replicas of antiques in plastic mass. They were mounted by Japanese restorer artists, who retouched them here and there on *tatami* mats, lacquered for antique effect, used 23 carat gold, different brocades for various centuries, and lotus design for Buddhist paintings. I saw:

Bodhisattva, dry lacquer, Yüan dynasty, 13th century
Udakacandra Avalokiteśvara, Water-moon Kuan-yin, 968 CE.
Buddha and acolytes, Koryŏ dynasty (918–1392), 14th century
Taizōkai (Garbhadhātu) maṇḍala, Fujiwara period, 12th century
Kongōkai (Vajradhātu) maṇḍala, Fujiwara period, 12th century
Maṇḍala of Emma-ten (Yamadeva), 14th century
Durgā slaying the demon Mahiṣa, Java, 9–10 century
Worship of a stūpa, Bhārhut, 2nd century BC.
Great Miracle of Śrāvastī, Bhārhut, 2nd century BC

Went to the Library of Congress, SE Asia Section and was overwhelmed by the richness of their Buddhist collections.

Sven Hedin brought the **Golden Pavilion Temple** to the USA and it was owned by the Harvard Yenching Institute and donated to the Kalmyk community with an offer of ten thousand dollars to put it up. Stanley Frye and several others worked hard to put it up. Each Kalmyk group was jealous of the other and tried to undermine each other's plans. Yaremphel Lharampa was working against the temple. After four year's of wrangling Harvard grew tired and took it back (Stanley Frye, *1 Nov 1967*).

Language Loyalty in the United States by Vladimir A. Fishman (Yeshiva University) and others discuss languages-maintenance and language-shift (1966).

Ven. Dalama passed away in June 1969 at Berkeley CA.

Mrs. **Jeane L. Dixon.** Met her on *22 Feb 1970* and she spoke of the Buddhist destiny of Europe. She said that Europeans who are very psychic have links with Buddhism or Hinduism.

Hindus are reincarnated in South America. There are three eyes for three times: left eye for the present, right eye for the past and third eye for the future.

On return I wrote to her: What a pleasure to hear from You, the legend of America, the Seeress of the future unknown. May your meditations lead to a world of happiness untramelled: "The Unbounded Ocean am I" (Atharva-Veda). By separate mail I have sent you two more Tibetan woodcuts portraying the inner worlds of man's dynamis.

Saw the fabulous collection of **Tibetan objects** collected by Whitney at the American Museum of Natural History. Mrs. Carin Burrows in-charge of the Tibetan collection showed me the storage collection of 33 thaṅkas and 39 bronzes of dharmapālas and yidams from the times of **Ch'ien-lung**. The Museum had more than 200 thaṅkas, including a set of the Avadānakalpalatā, and a complete set of objects for the New Year's dance. There were three original thaṅkas of 300 Icons made by Ch'ien-lung for his mother's birthday. There were xylographed as a pothi of 100 folios and are found in several collections. I gave my two charts of the 300 Icons to Carin Burrows who was delighted to find the Sanskrit equivalents of all the Tibetan names she had been looking for. The Museum had acquired objects since 1900 and the Tibetan pieces are genuine and antique.

Ter Ellingson-Waugh, Madison Wis: "I would like to request your permission to reprint some illustrations from *A New Tibeto-Mongol Pantheon*, to accompany articles that I will publish soon in two scholarly journals.

"Three pictures of mandalas from Volume XIV of this work are used as illustrations for my article "Algebraic and Geometric Logic", which discusses the mandala form as a logical structure. The article will appear in the scholarly journal *Philosophy East and West*, published by the University of Hawaii Press.

"From three to six pictures of Tibetan gods from the first ten volumes of the *Pantheon* will be used to accompany my article "Musical Flight in Tibet", a paper on musical symbolism in Tibetan religion. This will appear in *Asian Music*, the official journal of the Society for Asian Music" (*20 Sep 1973*).

Olon süme fragments. Prof. Walther Heissig: a few days ago our institute received the first few volumes of your new edition of the Mongol Kangyur. The printing is very good. You have rendered a service to science by it and I want to send you my congratulations to this achievement!

"A year ago I had written to you and begged you to send me enlargements of the microfilm Nr.06.18, *Tabŭn ǰaγun burqan-u sudur*. This is one of the films your father brought from Peking. You have been so friendly in 1966 as to send me a folio of this text (15 folios altogether), but I mislaid it and am not able to find it. I must, however, compare this text with some fragments of my Olon süme edition and thus I beg you to send me urgently these folios" (*15 Feb 1974*).

His Excellency Mr. Ishtseren, Minister of Education of the Mongolian Peoples' Republic was on a state visit to India at the invitation of the Minister of Education, Government of India. Our Ministry of Education arranged his visit to the Academy on *15 Nov 1975*. He was deeply impressed and wrote in the Visitors Book in Mongolian: "We are coming here straight from the UNESCO meeting. We are grateful to you for this reception at the great centre of Mongolian Studies in India. There are three kinds of riches. The highest riches is knowledge and science. The second is to have a large family, and the last of riches is property. Due to this Mongolian saying I can say that you are the richest institution as you have important books of rare knowledge. When we are in your historic country and see here this cultural heritage of the Mongolian people it makes us very happy" (*15 Nov 1975*).

Dharmatāla's History of Buddhism in Mongolia. Mr. Piotr Klafkowski, the Polish Ph.D. scholar of the Department of Buddhist Studies of the Delhi University, was attached to me to translate Dharmatāla's annals of Buddhism in Mongolia and Buryatia from a unique copy of the xylograph loaned to me by His Holiness Bandido Hambo Lama the Buddhist Patriarch of the USSR. In June 1976 Mr. Klafkowski visited the southern parts of Ladakh for linguistic field-work. He submitted a paper on a preliminary survey of the history of Buddhism to the journal of the Department of Buddhist Studies of the Delhi University.

The English translation of this unique history of Buddhism by Dharmatāla was urgent. It was one of the rarest Tibetan historical texts. In translation was to throw new light on the role of India in the cultural development of Mongolia. It was to reveal new data concerning the Mongolian translations of Buddhist texts.

Due to the bad state of preservation of the original copy of the text, the chronicle was difficult to read and had to be transcribed first. The work on transcription and restoration of the text took more time than originally estimated.

In March 1977 I requested the Ministry of Education to grant an extension to Mr. Klafkowski of his scholarship till June 1978, as the English translation of Dharmatāla's history will really be an important event in Indian and Buddhist studies. On *1 April 1977* the Ministry of Education agreed as a special case to extend the period of his scholarship for one year upto *30 June 1978* under the Indo-Polish Cultural Exchange Programme.

Its introductory part on the life of the Buddha and history of Buddhism in India proved difficult because of the technical terms which have precise equivalents in Sanskrit only. The general description of Mongolia and the geographic names had to be restored to appropriate Mongolian forms. Mr. Klafkowski completed the first draft of the translation of the whole chronicle, its annotations, and chronological tables of various lineages. He left for Poland on *11 April 1978*.

Presentation of books to the Joszef Attila University, Szegged (Hungary). "I was deeply impressed when we got your extremely valuable gift for our Institute. I am so much obliged to your kindness not only on my own behalf, but also in the name of my students. Your books will help us to investigate more thoroughly the Buddhist culture and also the culture of your country where so much attention is paid to scholarship" (Prof. Dr. A. Rona-Tas).

Presentation of the **Mongolian Kanjur** to the University at Budapest. "I am glad to announce to you that the first thirty-two volumes of your magnificent Mongolian Kanjur Edition have safely reached this end of Jambudvīpa and got a safe place in the library of the Ghair of Inner-Asian Studies of the Budapest University. Our deepest gratitude to you and your Academy for this protion of Dharmaratna!" (Prof. Dr. G. Kara).

Mongolian Kanjur. Available volumes of this encyclopaedic collectaneum were presented to the National Library of Bhutan through the Royal Bhutanese Embassy at Delhi (1985).

Mongolian studies. Dr. Lygžima Chaloupková who was teaching Mongolian at Prague would inform me about Mongolistics from time to time. "In August I participated in the 8th International Congress of Mongolists in Ulaanbaatar and I hoped to see you there. Your name was present among the main speakers at the beginning of the conference. Somebody from Buryatia asked me about you and wanted to get acquainted with you at the conference. They were eager to know about you, how are you for the present time etc. I met my old friend Anna Tsendina, the daughter of Acad. Damdinsuren. We visited the Museum of Damdinsuren in Ulaanbaatar. There I found the illustration of bodhisattva Avalokiteśvara, I suppose it was a present from you to Acad. Damdinsuren in Hungary, because the same illustration of Avalokiteśvara I received from you in Vyshegrad. Now it is the adornment of my reading room. So I remember you very well.

"In August I also visited Inner Mongolia. The first volume of Mongolian Kanjur was published there and there is a big project for the future. I am in close contact with one of the editors of the Mongolian Kanjur, his name is Shonghor, he is also a famous poet. They plan to publish the full Kanjur in the future, it depends on financial support. The coloured illustrations of the Kanjur were published in Inner Mongolia by Rashitsering. Now he is preparing the index-volume of the names of deities in four languages" (*3 Oct 2002*).

Mongolian Kanjur. A set was presented to the University at Budapest for their lexicographical project on Middle Mongolian. Another set was mailed to the Ganden-Tekchenling Monastery at Ulaanbaatar, Mongolia whose Head Lama wrote: "Once more our thanks for your noble efforts, and wishing more success in your sacred cause" (1978).

Venerable R. Byambaa the librarian of the Gandan monastery visited the Academy on *31 Jan 2003* alongwith nun Gurgulle lhamo (Sanskrit: Kurukullā Devī) to acquaint himself with the ongoing Mongolian researches. He consulted two Soyombo manuscripts of the Vajracchedikā and Nāma-saṅgīti in the Mongolian language. Ven. Byambaa is researching on the Soyambo script which was evolved by Jibcundampa I in the 17th century.

Volumes 2–27, 78 of the Mongolian Kanjur were sent to Prof. Rashi Tsering for the College of Mongolian Studies of the Inner Mongolia University, at Huh-hot the capital of Inner Mongolia, Peoples Republic of China. He wrote: "I am very happy to receive your kind letter. I appreciate very much your and your father's great contribution to the study of Mongolian culture" (*2 Dec 2002*).

Volumes 2–27 was presented to the Mongolian Institute of Buddhist Art at the Gandan Tekchenling Monastery, Ulaanbaatar (Mongolia) for their ongoing project of 23 volume encyclopaedia of the Buddhist Art of Mongolia. The Buddhist traditions, rituals, literature, and traditional scholars were being brought together by this Institute for the renaissance of their national heritage. The President G. Purevbat is an eminent artist of the classical Buddhist tradition of Mongolia, and has brought together immense original materials of the artistic heritage of his people (2003).

Dr. Bruno Lainé made an electronic version of the Mongol Kanjur from my edition of 108 volumes. I wrote the following foreword to his version in March 2008.

The world of scholarship owes a deep debt of gratitude to the budding Buddhologist Dr. Bruno Lainé of the Institute for South-Asian, Tibetan and Buddhist Studies of the University of Vienna, Austria for making the complete Mongolian Kanjur available in an electronic edition. The facsimile edition of the 108 volumes of this "Pearl of Mongolian Literature" has been out of print for over a quarter of a century. This electronic edition fulfills a long-felt desideratum, particularly, as Mongolia is witnessing a renaissance of her culture that had been a prime victim of communist ideology. From the wounded years the spring returns. Beyond the flood of tears, the years of Light have dawned in Mongolia. Monasteries are in dire need of the Mongolian Kanjur. Lainé's hard labour is in consonance with the heart and soul of the Mongolian people who seek pathways to their wisdom. Lainé thus shares the glory of the Mongol *guusi* who gave the richness of Dharma to their people.

The development of the Mongolian Kanjur can be traced back to the Yüan dynasty when under the reign of the Yüan Emperor Khaisan Külüg (1308–1311), Chos.kyi.ḥod.zer started the translation of Buddhist sūtras into Mongolian. Several other literati followed him. During the reign of Altan Khan of Tümed (1507–1582?) Siregetü güüsi corjiva, Mergen dayicing tayiji and others translated a major part of the Kanjur.

In 1628–1629 Ligdan Khan (1604–1634) commissioned the redaction of "this jewel of the Kanjur translation into Mongolian" and it was written in gold and silver in 113 volumes (chronicle Altan Erike of 1817). The translation was effected from the Tibetan Kanjur by 35 scholars under the supervision of Kun.dgaḥ.ḥod.zer mergen manjusiri Pandita and of Siditü Anadai (chronicle Bolur Erike of 1774–1775 on the basis of earlier evidence). The chronicle Altan Erike mentions Qutuɣtu manjusiri nom.un qan Kun.dgaḥ.ḥod.zer nom.un gerel, Samdan sengge, Gündeng güüsi as translators of the Kanjur. The entire project was completed in two years 1628–1629, at the Qotala bayasqu monastery, on the basis of a set of the Tibetan Kanjur in the library of Erdeni bilig-tu sečin ombu (Altan erike, fol.19). The spread of the Ligdan Khan edition was delimited by the stupendous labour involved in preparing its hand-copies. It was so rare that its sets found special mention in historical works. The hagiography of Neyiči toyin (1739) refers to a copy he commissioned in 1650 for East Mongolian Princes. The Lotus-Gold Kanjur (*badam altan ganjur*) of Ligdan Khan is mentioned as a heirloom of Prince Geligrabai (Dge.legs.rab.rgyal) of the Kesigten Banner (East Mongolia) by the Altan Erike.

Under Imperial orders of K'ang-hsi the Kanjur was revised, edited, cut into blocks and blockprinted in 1717–1720 by a commission of scholars. This was in response to a widely felt need among the Mongols. In vol.108 (fol.23a) of the Kanjur it is stated: *Mongγol ganjur-un keb ügei bögesü: yekede ülü delgeremüi* "the Mongolian Kanjur would not spread much were it not printed". In 1717 Rasi (Bkra.śis) proclaimed an Imperial Order for the preparation of the xylographic blocks of the Mongolian Kanjur, after a comparison of the previous Mongolian Kanjur with its Tibetan counterpart. Which copy of the Ligdan Khan Kanjur was used for collation and editing cannot be ascertained. Scholars from all the banners were summoned for the project. By 1718 the editorial commission seems to have made fair progress, as calligraphists "who command the Mongol script well" were called to the Dolonor monastery by its Abbot in the summer of 1718. The editorial commission made very few changes in the Ligdan Khan Kanjur as is shown by comparison with other editions of canonical texts based on the Ligdan Khan Kanjur. The block-cutting of the Imperial Red edition was completed by 1720 in 108 volumes. The 113 volumes of the Ligdan Khan Kanjur were thus re-distributed to arrive at the auspicious number of 108. The Imperial Red edition of the Mongolian Kanjur has been reproduced in this edition.

This edition of the monumental sacred Canon of the Mongolian people reincarnates their creativity, eternity and beauty at the threshold of the new Age of Values. It is an offering of India and Austria to the great heritage of the Mongols as they seek the very rhythm of Being where immortal forms abide beyond the wounds of cultural genocide. The Kanjur speaks to the Mongolian people in their own language so that flowers of the soul put forth their precious perfumes to reach beyond the mere quantitative order of things.

Twentyfour volumes (60–83) of the Mongolian Kanjur were presented to the Library of the *State University at Ulaanbaatar*. The University found these facsimile sūtras of great relevance to their historical, literary, artistic and philosophical studies. They were sent by diplomatic bag to the Indian Embassy at Ulaanbaatar. The Ambassador H.E. Shri B.B. Iyer presented them on *4 July 1988* to the Rector of the University Mr. O. Shagdarsuren.

Quadrilingual Mahāvyutpatti (Mvy.). In the summer of 1978 Dr. Alice Sárközi came to Delhi to work on this unique Mvy. in Sanskrit, Tibetan, Mongolian and Chinese. Back home she wrote on *16 May 1978*: "I have arrived home safe, and now I am glad to be together with the family. At the time, when I left India, I began to feel quite warm and nice, and now here in Budapest the spring is very cold, and I feel it double as much as usual. I always overheat the rooms.

"Prof. Kara was rather glad with my work that he appreciates very much. I will send you the whole manuscript by the end of July, or may be some parts of it earlier. It will be retyped so that you may have no problem with it. Please, if the photo copies are ready, send them to me as soon as you can, because anyhow I could use them. In some cases my readings would need checking."

It is a remarkable quadrilingual lexicon for Buddhist terminology and a *sine qua non* for Buddhist studies in the four languages. Known for over a century, it has remained unedited. She compared it with the canonical version in the Mongolian Tanjur and prepared the alphabetic index of Mongolian words (1978).

"I should like to congratulate to you on the occasion to be elected a honorary member of the Körösi Csoma Society.

"Thank you very much for your hospitality and kindness while I was staying in India. It made my stay there really an enjoyable adventure. I send my best wishes to your wife and the whole family. Please greet Akashputra, Mrs. Kundanova and Prof. Kolmaš from me. My best wishes to you, thank you for everything once more, and I hope to meet you once here in Budapest or in India."

Alice Sárközi

This letter is a nostalgic memory of global functioning of the Academy when Sárközi from Hungary. Ankasaputra from Bali, Dr. Kundanova from Buryatia and Prof. Kolmaš from Prague, all of us worked together, ate Indian food, and had enlightening discussions. It was, in the words of a Sanskrit adage, the world is a nest (*yatra viśvaṁ bhavaty eka-nīḍaṁ*).

Works of Agvandamba were sent by Prof. Choi. Lubsangǰab who was teaching Mongolian at the Charles University Prague. They were reproduced as nos. 260, 261 of the Śatapiṭaka Series in 1980. Details can be seen in my *The Charisma of Tibet* (Śp.653) 2017:133–134, 241–242. Mongolia's great culture was destroyed totally and some brave souls like Prof. Lubsangǰab had to get their precious works printed in India to which the communist government of Mongolia dare not object and at heart did not want to do so.

Multilingual Buddhist Texts, vols.2–12 were sent along with the President of India H.E. Shri Venkataraman on the occasion his state visit to Mongolia in July 1988 for presentation to the Academy of Sciences of the Mongolian People's Republic.

The RaghuVira school of Mongolian studies. On the request of Prof. Uljiit, Editor-in-Chief, Inner Mongolia Academy of Social Sciences, Huhehot, I wrote on the commencement of Classical

Mongolian studies in India. Inspired by the long historical relations of the two peoples, Prof. RaghuVira commenced studies of Classical Mongolian language and literature, history and culture. In 1941 he published a Mongolian xylograph that he got from his Japanese disciple Dr. Shodo Taki who in turn had acquired it from Hohehot. Prof. RaghuVira visited Inner Mongolia in the summer of 1955 and the winter of the same year he was in Ulaanbaatar the capital of the Mongolian Peoples' Republic. Summing up the success of his visit, Prof. N. Poppe wrote: "The expedition was carried out and its success exceeded all expectations. The Mongolian scholars and government officials were friendly and co-operative. The expedition returned with microfilms of hundred of manuscripts. Later on, some learned Mongolian lamas came to New Delhi and became members of the staff of the International Academy of Indian Culture. They helped to catalogue the valuable acquisitions and participated in research conducted by RaghuVira and his pupils. Thus an important centre for Mongolian studies came into existence. The International Academy of Indian Culture became a kind of Mecca for the Mongolists all over the world". My article was published from Huhehot in 1989.

A complete set of the Mongolian Tanjur exists at the State Library, Ulaanbaatar. On enquiry, Prof. Uljiit wrote: "Inner Mongolia Academy of Social Sciences does have a complete set of the Mongolian Tanjur in 223 volumes. They were printed by wooden plates in 1720 with red characters on white paper".

History of science and technology. Dr. Elena Molodtsova of the Institute for the History of Science and Technology, Academy of Sciences of the USSR, Moscow worked at the library of the Academy to collect materials on the Kālacakra system, its cosmology and astronomy.

The new paradigms of Mongolia. I wrote this article in 1991 on the new dispensation that had awakened. Every morning, a young lama clad in vermillion robes, blew the sacred shell (*śaṅkha*) to "symbolise awakening from the slumber of ignorance", and to signal the start of studies in the library of the Gandan monastery. The resurrection of monasteries and sculptures, collection of books, practice of ayurvedic medicine, restoration of the national script and the special relationship of India and Mongolia are discussed.

Rinchen archives. Prof. Rinchen stayed and worked with Prof. RaghuVira in 1957. It became a life-long academic association. The fourth volume of his catalogue of the Mongolian Tanjur will be published in 2020. After the perestroika in Mongolia, Rinchen became the cultural hero of his people, especially of the younger generation. His letters of protest to Soviet leaders on the destruction of Mongolia's culture have been published in recent years. The Mongols are aware of the intimate relations between Prof. Rinchen on the one hand and Prof. RaghuVira and Prof. Lokesh Chandra on the other. His correspondence with Prof. RaghuVira and Lokesh Chandra, photographs taken in India, articles written in Delhi, original draft of the catalogue of the

Mongolian Tanjur, and personal typewriter in the national script of Mongolia have become national heirlooms. His Excellency the Ambassador Mr. D. Chuluundorj wrote: "With reference to our conversation which we had at your Academy yesterday I would like to express my sincere thanks to you for treasuring some letters as well as relics of Academician B. Rinchen, well-known scholar, writer and good friend of India. I am extremely happy to learn that you have made up your mind to present these invaluable relics to the museum of Academician B. Rinchen in Mongolia and I am sure this gesture of yours will be highly appreciated by the academic circles as well as general public at large in Mongolia. We've been talking about him and his contribution to the Mongol-Indian traditional cultural relations in the course of one and a half year since my assignment in India. We have observed his 85th birth anniversary with great enthusiasm and publication of his letters, and literary works in Mongolia. His letters to you would certainly add to these publications. As soon as I receive his letters and other relics of him I will immediately inform the Academy of Sciences as well as relevant bodies concerned with his scientific and literary heritage." As a token of the abiding cultural relations of our two countries all the heirlooms were presented to the Rinchen Museum through the Ambassador of Mongolia.

The presentation ceremony of the heirlooms of Rinchen was held on *5 Apr 1991* at the Embassy of Mongolia, New Delhi. This heritage belongs to the people of Mongolia. This is the grass that holds their sacred soil, this is the soul that inhabits their universe.

1. Correspondence between Prof. Rinchen, Prof. RaghuVira and Prof. Lokesh Chandra (pages 1–162)
2. Articles written by Prof. Rinchen during his stay at Delhi in the winter of 1957.
3. Photographs of Prof. Rinchen with Prof. RaghuVira and other personalities.
4. Original draft of the Catalogue of the Mongolian Tanjur, vols.1–3
5. Proofs of the Tanjur Catalogue as corrected by Prof. Rinchen.
6. Personal typewriter in the National Mongolian script presented by Prof. Rinchen to Prof. RaghuVira.
7. A pre-historic object found in excavations in Mongolia.
8. A large-size photograph of Prof. RaghuVira showing Prof. Rinchen's work to him.

Academician B. Rinchen (1905–1977) was an eminent scholar of Mongolian studies and a literary man—well-known not only in Mongolia but also in different parts of the world. His 85th birth anniversary was observed in Dec 1991 in Mongolia. Rinchen wrote numerous monographs, papers and articles on a great number of Mongolian subjects such as language, local dialects, history, literature, symbolism, ethnography, shamanism etc. in Mongolian, French, English, Russian, German, Polish, Hungarian, and Czech languages. These works were published, besides Mongolia, in the Soviet Union, Hungary, Poland, Czechoslovakia, China, Germany, France, India, Finland, Japan, the Netherlands and the United States of America.

Among Academician Rinchen's works, four-volume doctorate thesis on the Mongolian language is considered to be very significant even today. His other works like "Studies of Mongolian dialects", "Khaminigan speaking people in the Mongolian People's Republic", "Turkish speaking people in the Mongolian People's Republic", "Darkhad dialects", and "The Map for Mongolian ethnography and linguistic studies" comprising two volumes, are highly appreciated by leading scholars of various countries.

Acad. Rinchen had painstakingly collected old manuscripts, essays, folk songs, tales on Mongolian ritual and tradition, symbolism and shamanism over 50 years and published eight independent encyclopedic volumes out of his rich collection.

Acad. Rinchen was a talented translator of world classics into Mongolian language. He translated some 240 classic works of 70 authors from Russian, English, French, Polish, Czech, Hungarian, German and Chinese languages. He wrote a number of novels in Mongolian.

Academician Rinchen was elected a corresponding member of the International Fin-Uigur Association in *1958*, Honourable member of the Academy of Sciences of Hungary in 1970, and was honoured by the gold medal of the International Standing Congress for Altaic Studies in 1965. He won the State Prize of Mongolia too.

Academician Rinchen was a sincere friend of India. He visited India several times and participated in international conferences on various subjects. He had close encounter with Prof. RaghuVira of International Academy of Indian Culture and Prof. Lokesh Chandra of the same Academy. He was a great admirer of these ancient cultural, traditional and spiritual encounters and contacts between the Mongolian and Indian peoples and greatly contributed to the awakening of this ages-old heritage between them. His Catalogue du Tanjur Mongol Imprimé, parts 1–3, written in close association with Prof. RaghuVira was published by Prof. Lokesh Chandra.

Acad. Rinchen was born in the auspicious year of the Blue Serpent (*1905*), but his youth saw the destruction of monasteries, the burning of woodblocks of Buddhist works for eight long months over the whole of Mongolia, the great monastery of Erdenidzu attacked five times, two lakhs of Mongols killed in 1937–1938, the banning of āyurveda in 1937, in fact a total cultural genocide. The five-animal emblem now became negative: horse stood for slavery, buffalo for the stupidity, sheep for spinelessness, sheepiness, goat for shifting, inconstancy. To the Soviets, Mongolia was a land of wolves. A sheep was purchased for 32 kopeks after the Second World War. Mongolia had become a land of fragments, of broken pieces, of chaos born of fury, and within the grand eerie silence lay the storm of a nascent future. The Prime Minister had been given a Russian wife as he studied at the Institute for Communism in Moscow. Mongolian students studying in Moscow turned anti-Russian. Rinchen wrote a historical novel *Dawn in the Steppes*, where the tortuous realities of his youth awaited the dawn of his dreams. He was decorated with Medaillon á l'honneur de victoire sur la Japan. The husbands of his daughters Indri and Nyima

(Sūryā) were ministers. He adored Sanskrit: his grand-daughter was named Amrita. He went to Hohehot to see that Russian script was not introduced to write Mongolian in Inner Mongolia. Hohehot became a centre of books published in the Mongolian script which were sold as soon as they came to the bookshops or kiosks in Ulaanbaatar. He hailed the establishment of the Indian Embassy at Ulaanbaatar in Dec 1956. As he said, every embassy loosens the grip of a finger.

Prof. RaghuVira in the land of Chinggis Khan. An exhibition of Mongolian paintings, sculptures and mss was arranged at the India International Centre on *23 Dec 1992* to mark the 90th birth anniversary of late Prof. RaghuVira. Dr. Karan Singh President of the India International Centre performed the inauguration with H.E. Mr. Dashdavaagiin Chuluundorj the Ambassador of Mongolia in the chair. Thaṅka scrolls were an overpowering attraction by their size and haunting colour patterns. Thaṅkas are not created for visual pleasure. They are 'visual dharma'. The deities in the thaṅka paintings are visualized to extend a promise of enlightenment to all sentient beings. Besides the richly hand-painted thaṅkas, was a xylographic album printed from wood blocks, carved during the lifetime of the 11th Dalai Lama and kept at Narthang monastery's famous printery. Their delicate linear designs are painted on a natural coloured silk of gold-ochre hue and tinted with complimentary shades of subtle reds and greens which add a delicate richness and enhance the rhythmic play of its linear design created by the folds of flowing robes of the figures, the curling forms of the clouds, the lotus thrones, mountains, lakes, etc.

A short writeup on Prof. RaghuVira's study of Mongolian culture was circulated. It is being reproduced here.

Ninety years ago (*30 Dec 1902*) Prof. RaghuVira was born, a flame that summoned endless thoughts and aroused immeasurable images. The winged commotion of a flame gave expression ineffable to the first hymn of the Rigveda: *agnim īḍe*... All his life was this eternal Rigvedic flame, to renew humanity in the dreaming unknown. The world for him was life illuminated by this flame, companion of solitude, freedom of thought, and movement of action. Not encumbered with irrelevances which we mistake for living experience, he lived a life greater than his own. Carrying water from the village well, he ran barefoot over the vast globe, unfolding myths to embody meaning. His landscape of dream was the living region of consciousness.

His childhood was pervaded with Vande Mataram, that beauty of freedom and that sword of light. It sank deep roots in him, and influenced his work. Encounter with theosophy shed blissful light into his young mind. It was a mystique of the Mahatmas of Tibet and the serene unexplored of the Mongols. Madame Blavatsky had derived her inspiration from the Mongolian Buryats, who had come under Russian domination three hundred years ago. The Buryat and Kalmyk Mongols were responsible for the first introduction of Buddhism to Europeans, characterised as follows in the Mongolian translation of Asaṅga: "As a lion unfrightened by noises. As wind not to be captured by a net. As a lotus leaf impervious to water. As a rhinoceros treading in solitude". The leaf-fall of Mongolian expression moved Prof. RaghuVira. It mirrored him himself. Here he was like a migrant bird homing to earth. Encounter with the Mongolian mind offered to the curiosity and dynamism of Prof. RaghuVira a domain little explored. He had fallen in love with this anguished region, that had sprung from deeper roots, preserved by the Mongolian people beyond its time elsewhere.

The initial task was to assemble a library of European scholarship on the language and literature, history and culture of the Mongols. Today his collection of Mongolistics is the only one in India and has rare works like Georg Huth's *History of Buddhism in Mongolia* published in the 19th century (*1893*) or Vladimirtsov's *Study of the Mongolian Panchatantra* printed at St. Petersburg in 1921, beside manuscripts and xylographs. The library of the Academy has a rich collection of works on Mongolistics in English, Russian, French, German, Japanese and of course, in Mongolian and Buryat languages.

The first Mongolian xylograph came to Prof. RaghuVira from his Japanese disciple Dr. Shodo Taki. It was a manual for writing mantras in the ornamental script of Lantsha, compiled in the 17th century. His sustained efforts to obtain Mongolian manuscripts and xylographs materialised only when India became independent and a new era of cultural relations dawned. He travelled extensively to collect materials. In the process he inspired, encouraged and guided the efforts of scholars all over the world to undertake Mongolian studies. He visited Hohehot, the capital of Inner Mongolia in the summer of 1955 and the winter of the same year he was in Ulaanbaatar the capital of the Mongolian Republic. Summing up the success of his visit, Prof. N. Poppe wrote: "The expedition was carried out and its success exceeded all expectations. The Mongolian scholars and government officials were friendly and co-operative. The expedition returned with microfilms of hundreds of manuscripts. Later on, some learned Mongolian lamas came to New Delhi and became members of the staff of the International Academy of Indian Culture. They helped to catalogue the valuable acquisitions and participated in research conducted by RaghuVira and his pupils. Thus an important centre for Mongolian studies came into existence. The International Academy of Indian Culture became a kind of Meca for the Mongolists all over the world".

From Hohehot Prof. RaghuVira succeeded to get the nine xylographed volumes of the *Collected Works of Sum.pa.mkhan.po*. From various monasteries he obtained Mongolian xylographs and a set of 108 volumes of the Mongolian Kanjur. From Ulaanbaatar he succeeded in getting a microfilm of all the 226 volumes of the Mongolian Tanjur. From Leningrad he got Buryat xylographs which were available in duplicate. Thus he built up a collection of Mongolian xylographs and manuscripts at the International Academy of Indian Culture.

Prof. Nicholas Poppe, of the University of Washington, wrote: "Mongolia and her people became dear to his heart. The Mongols had been to many scholars only objects of study but RaghuVira had friends among the Mongols. They knew that he was interested in their history and culture but they knew also that he was interested in them as human beings. The Mongols are friendly, hospitable, and co-operative people, very willing to supply information for any kind of scholarly research. They like persons who are interested in their language, customs, or folklore, but it is human interest which they appreciate most. RaghuVira was that kind of a scholar. This is why he was so popular in Mongolia. The Mongols trusted him. They knew that his scholarly works served also the best interests of the Mongols themselves".

In 1958 Prof. RaghuVira completed the first *Mongol-Sanskrit Dictionary*. Two years later (1960) came out his text and translation of *Araji Booji*. Araji Booji is Raja Bhoja. It was meant to be a textbook for the study of Classical Mongolian. The next year (1961) he did a four-language edition of the *Mañjuśrī-nāma-saṅgīti* from a xylograph dated 1592 CE in the reign of Altan Khan. His *Pentaglot Dictionary of Buddhist Terms* gives the Mongolian equivalents of Sanskrit Buddhist expressions. His last work was the Mongolian chronicle *Altan Tobči* (1963).

Posthumously appeared Prof. RaghuVira's Sanskrit-Tibetan-Mongolian edition of the *Kāla-cakra-tantra*, a work of great profundity. It is the apogee of Tantric revelation. Born of wounded time, it is the timeless movement for trampled dreams to become incredible vitality.

National emblem of Mongolia is Soyombo in Mongolian. It is from the Sanskrit Svayambhū. I wrote a note on its historic, artistic, popular and philosophic interpretations. It goes back to about five hundred years and several interpretations have been put forth over the centuries about its political significance and deep Buddhist implications as a symbol of the freedom of the Mongolian people, who suffered Manchu domination during four centuries. Excellency B.K. Poddar, Honorary Consul of Mongolia, wrote: "It was wonderful to receive your illuminating thoughts. It is truly educative and I must admit that I myself did not know the significance of the Mongolian emblem in such details" (2002).

Centenary of Yuri Roerich. A commemorative meeting dedicated to the 100th birth anniversary of Roerich was organized in collaboration with the Russian Centre of Science and Culture and the International Roerich Memorial Trust. Mr. Nikolai R. Kudeshev the Chargé d' Affaires of the Embassy of the Russian Federation, Mr. S. Kulkarni, Prof. Varyam Singh of the JNU and me highlighted the contributions of the Russian savant to the scientific study of the anthropology, linguistics, botany, and culture of the Himalayas (2002).

Urga Kanjur to the Hungarian Academy of Sciences. The hundred and one volumes of the Urga Kanjur are a rich source of Buddhist art, thought and ritual. They represent a unique philosophy of humane dimensions which has conditioned the last two thousand years of Asia's life and culture. They were presented to the Hungarian Academy of Sciences for research purposes. They are priceless in the scholarly quest of the great savants of Hungary, who have been brilliant explorers of antiquity, like the illustrious M. Aurel Stein, whose archaeological discoveries still inspire hundreds of scholars in Europe, USA, Russia and Asia (2002).

The **Mongolin Academy of Sciences** honoured me with foreign **membership** at the suggestion of Prof. Sh. Bira. He wrote: Thank you so much for all you have done in the development of Mongol studies in India and the world over. My special congratulations to you for your being nominated as a foreign member of the Mongolian Academy of Sciences. Dr. Enkhtuvshin had so enthusiastically supported my proposal to nominate you as a foreign member of the Mongolian Academy of Sciences. It is a great token of recognition of all what you and your father Prof. RaghuVira have done for restoring and developing the ancient cultural and Dharma ties between our two countries" (see LC.2013:351–352).

The 8th International Congress of Mongolists held in August 2002 at Ulaanbaatar "unanimously elected you as an Honorary Member of the International Association for Mongol Studies (IAMS). I am glad to send you my greetings and congratulations." Prof. Sh. Bira, General Secretary, IAMS.

Dr. Garmaeva from Ulan-Ude was engaged in a book about monastic printing in Buryatia. She wanted to discuss the Kanjur illustrations (*18 Dec 2002*).

Buddhist works were presented on *2 Feb 2004* to Venerable G. Purevbat, President of the Mongolian Institute of Buddhist Art, at the Gandan Tekchenling Monastery, Ulaanbaatar. Purevbat is an outstanding Buddhist artist of Mongolia. He has collected statues, paintings, illustrated sketchbooks, woodprints, texts on iconography at his Institute. He is engaged on a comprehensive work in twenty-three volumes on Mongolian Buddhist Art. He had come to Delhi to get the volumes of my *Dictionary of Buddhist Iconography* and also to discuss the complex variations in iconography (2003).

Manchu, Mongolian and Siddham. Dr. Bruno J. Richtsfeld, East and Inner Asian Department of the State Museum of Ethnology, Munich: "My colleague Mrs. Dr. Appel informed me about the gift you bestowed to our museum and showed me the items for my department, the East and Inner Asian Department. From publications on Manchu, Mongolian, Tibetan and Chinese studies I knew about your most famous and prominent library on Buddhism but never imagined that I once shall meet parts of this library in our museum.

"These calligraphies and books on Siddham like the Tibetan scripts with the designs of the pantheon are of greatest scientific interest and value for the Department of East and Inner Asia and as an admirer of Robert van Gulik I was really moved by looking on works which also once lay before him and were studied by this important and fascinating sinologist. Your gift has to be used and studied not only by museum's staff but also by scientists on Asian and Buddhist Studies of the Munich University with whom we have very close contacts and other institutions which undertake scientific research. Surely these works will here inspire new studies on Tibetan and Chinese Buddhism.

"In the name of the East- and Inner Asian Department of the Museum I express cordially my gratitude for this fascinating and most valuable gift.

"Dr. Appel informed me, that you intend to bestow more Chinese, Manchu and Mongolian material to the Museum. Knowing about the importance of your collection I am more than enthusiastic about your proposal: because I also read Mongol and Manchu. I know very well about the scarcity and value of material in these languages: they are of first grade importance. Also the complete set of the Chinese dynastic historical series is hard to get. So every volume of your precious collection which you bestow to us will be highly welcomed and preserved and is of greatest importance for the further development of East Asian studies!" (*25 Sep 2006*)

Prof. Fic sent me the exciting project on the **revival of Buddhism** in Buryatia, Mongolia and Amdo of Prof. Luboš Belka, Brno, Czech Republic. A concise description of the project follows.

Religion, nationality and identity: a comparative study of transforming societies (Buryatia, Mongolia and Amdo). In spite of ethnic differences, Buryatia, Mongolia and north-eastern Tibet (Amdo) form a region with homogenous culture and religion. This region is situated between two centres of power which behave expansively both as to their politics and civilization drive. These two centres—Moscow and Beijing—have been strongly influencing the political, economic and religious development of the whole region. It is therefore well possible to compare such socio-cultural phenomenon as the process of restoration of religion in these geographic areas. There are both similarities and disparities.

When comparing these three areas, in Buryatia—which represents the main field of our research—Buddhism established itself at the last stage of its northern spread, i.e. after it set its roots in Amdo and then in Mongolia. It was approved by tsarist Russia as a state religion in the middle of the 18th century and the first large monasteries were founded as early as in the beginning of the 18th century. In Buryatia Buddhism reached its culmination at the beginning of the 20th century and its further history was rather dramatic: the civil war in the 1920's and the militant communist atheism brought about almost complete destruction of both Buddhism and Russian Orthodox Church. The restoration of religious life was carried out in several waves of which the last, started at the end of the 1980's, is the most intense and represents the focus of our research.

In Mongolia, i.e. in the second geographic area of our interest, Buddhism spread in two waves since the 1st century, although it was recognised as a state religion as recently as in the 15th and 16th centuries. In 1586 the first large monastery Erdeni Dzu was founded. Despite certain distinctive characteristics steming mainly from the Chinese political influence in the region, the history of development of Buddhism in Mongolia was similar to that in Buryatia, particularly in the 20th century.

The region of Amdo which was traditionally inhabited not only by Tibetans, but also by numerous Mongolian community, in the course of the 13th and later at the end of the 16th centuries became the stage of lively political contacts between the Tibetan religions and political elite and Mongolian rulers. These contacts facilitated the spread of Tibetan Buddhism (particularly of the Gelugpa school) into Mongolia and further to Buryatia. Monastery institutions in Amdo (Kumbum and Labrang) represented sites which were frequented by Mongolian and Buryat monks who were pouring there to receive traditional Buddhist education. Internal organization of some of Buryat and Mongolian monasteries is therefore based on Labrang and Kumbum models.

Because of the shared religion linking all three ethnic groups (Buryats, Mongols and Tibetans) the imperial Chinese under the rule of the Manchu Qing dynasty (1644–1911) and tsarist Russia strived to exploit the political potential of Tibetan Buddhism in pursuit of their political domination over these ethnic groups. The fall of tsarist Russia and the Chinese empire and the subsequent inception of two independent republics led to temporary discontinuity of historical development in these territories (Mongolia and Amdo). Divergent political developments substantially altered their respective religious situations. Whereas in Buryatia and Mongolia anti-religious persecution appeared as early as in the 1920's, in Amdo the situation deteriorated in the 1950's as a result of the People's Republic of China foundation in 1949.

At the beginning of the 1980's the process of political and economic liberalization launched by Chinese leadership was accompanied by rapid restoration of religious life. In Buryatia this process slowly started already at the end of the 1980's and was further accelerated in the first half of the 1990's. In Mongolia, the religious restoration came only after 1990 and as in Buryatia it was linked with the process of democratization of political life.

In the region encompassed by our research (Buryatia, Mongolia and Amdo) the process of restoration of Tibetan Buddhism manifests itself in different variety and in different range, which offers a unique opportunity to study the revival of traditional religious and cultural life including its political implications. On one hand we can see this process evolving against the background of Buddhist community representing a part of multinational state (Buryatia in Russia, Amdo in China) thus forming a religious and ethnic minority, and on the other hand it constitutes the autochthonous nation as in Mongolia. Political situation in this region is not homogeneous either—continuous process of democratization in Mongolia and Buryatia as opposed to restricted liberation in Amdo.

Dr. Belka was actively engaged in this project supported by Soros Foundation. He visited a number of monasteries in the regions and took a lot of photographs of Buddhist interest (*14 Jan 2003*).

Life of Zanabazar. Prof. Agata Bareja-Starzyńska translated *The Biography of the First Khalkha Jetsundampa Zanabazar* by Zaya Pandita Lubsanprinlei (Warsaw, 2015). She heads the Department of Turkish Studies and Inner Asian Peoples of the University of Warsaw. Her book appeared in commemoration of the 380th anniversary of the birth of the First Jitsundampa Zanabazar. She translated the life into English with annotations. She reproduced the Tibeto-

Mongolian manuscript of the biography which was brought from the Aginsky datsan in Buryatia, and printed in facsimile by me in *Life and Works of Jebtsundampa* I, pages 411–549. She took two miniatures of Zanabazar and his consort from my collection (colour plates at the end of her book).

Aṣṭasāhasrikā Prajñāpāramitā. Prof. Agata was in Beijing and "working with a Mongolian colleague Erdemtu Minggat from the Minzu University on the edition of two rare Oirat versions of the Prajñāpāramitā in 8000 verses: "Again, I am very thankful to you because I am pleased to use for comparison your edition of the Mongolian Kanjur obtained by Prof. Raghu Vira. We plan to publish the Oirat versions in facsimile with annotated transliteration. The text is very long so it takes a lot of time. But without your work on editing and publishing the Mongolian Kanjur—our work of today would have not been possible! I have also in plans an article on the Mongolian version of the Prajñāpāramitā in 100 000 verses."

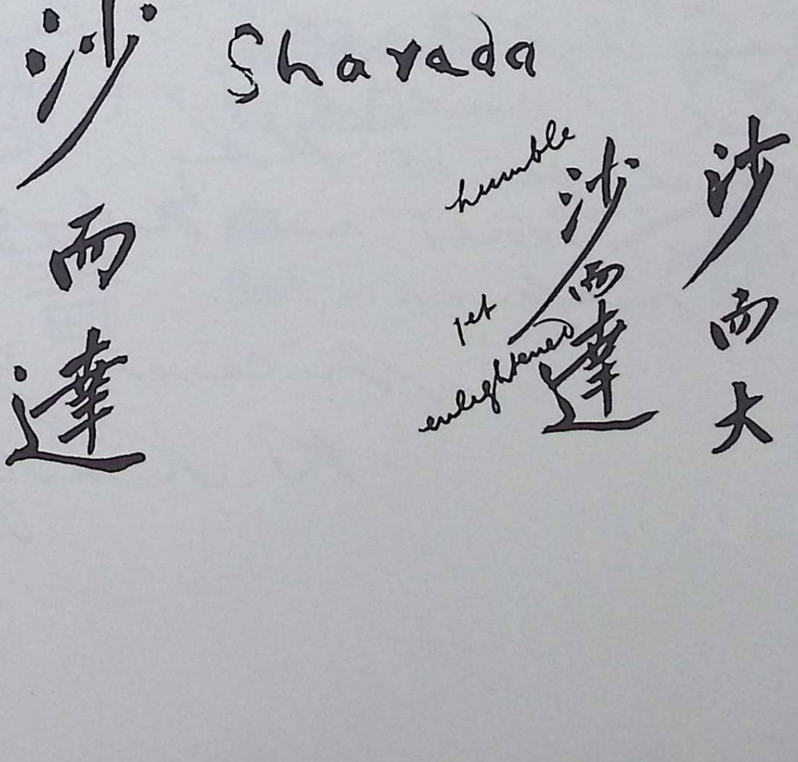
5. INDIA AND CHINA

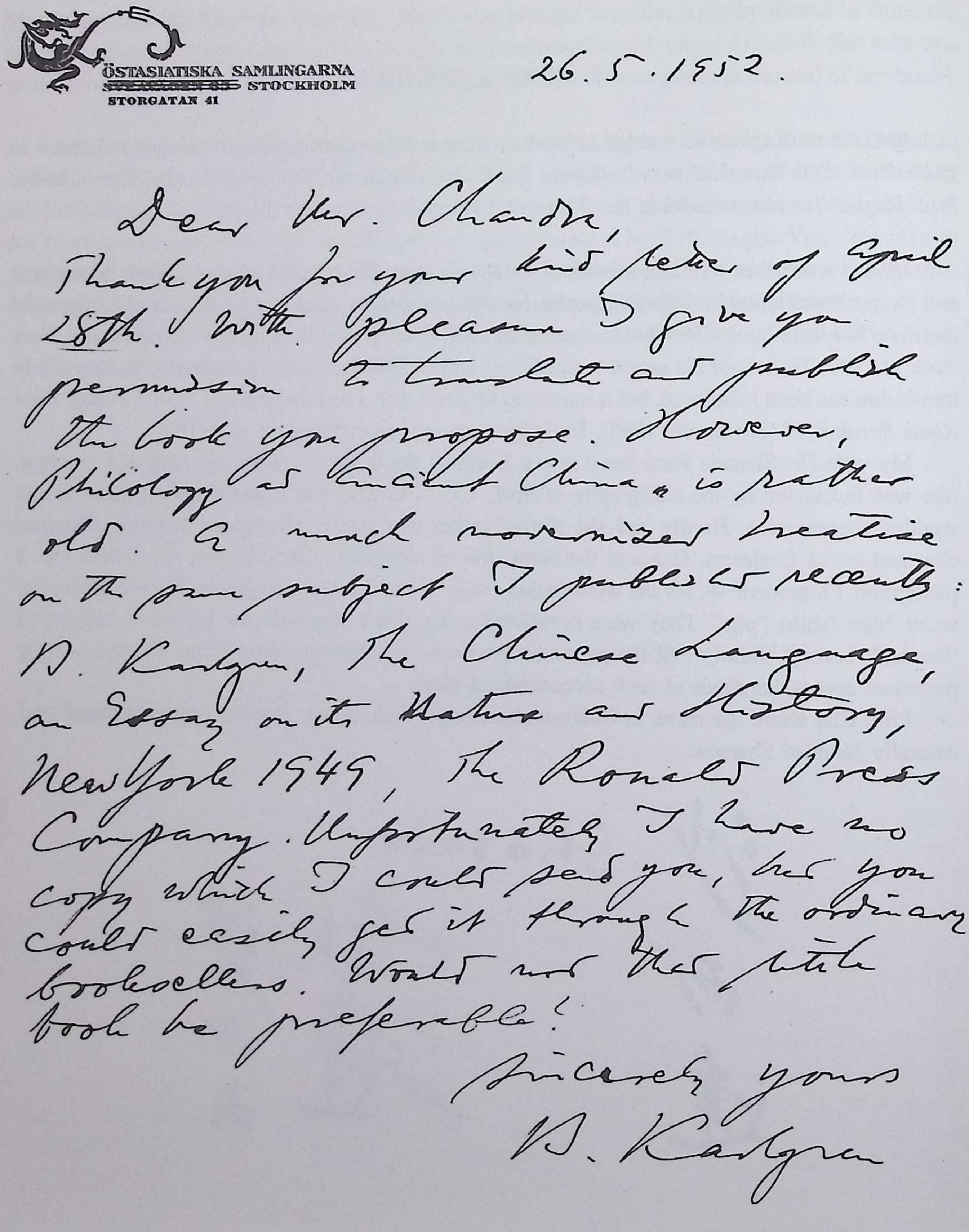
1942. Prof. RaghuVira wanted to start a Chinese Department at the Academy at Lahore in 1942. Prof. Tan Yun-shan was to depute Dr. Fachow from the Cheena-Bhavana, Santiniketan. Prof. RaghuVira was arrested in the winter of 1941 and the plan fell through.

1952. I wanted to translate a book of B. Karlgren on the creation of the Chinese ideograms and their pronunciation in different epochs. He was gracious to grant me permission and suggested that I do his little book *The Chinese Language and History* published by the Ronald Press, New York in 1949. To honour his sacred memory, his letter of *26.5.1952* is reproduced in his hand. My translation has been misplaced, but it may crop up some day: I had translated it from Swedish *Från Kinas Språkvärld* (Stockholm 1945). Karlgrem's letter is reproduced on page 166.

My wife Dr. Sharada Rani came to our house as the bride of charm, humility and learning. She was fascinated by the calligraphy of Prof. L.C. Cha who was a distinguished guest at our wedding ceremonies. Hardly had she settled in her new home, she started learning Chinese, charmed by its freshness, élan and the formation of ideograms that intrigued her. There was a pictograph ∩, modern 宀, for the word **mi̯an* (mien) "roof," and a pictograph 豸, now 豕, for the word **śi̯ər* (shih) "pig." They were combined to form the character for the word **kå* (chia) "house," "home," "family": 家 the pig under the roof—a picturesque little scene. Chinese writing possesses several hundreds of such compounds of ideas.

Prof. Cha wrote her name in Chinese characters which meant 'humble yet enlightened' and naturally sounded Sharada.





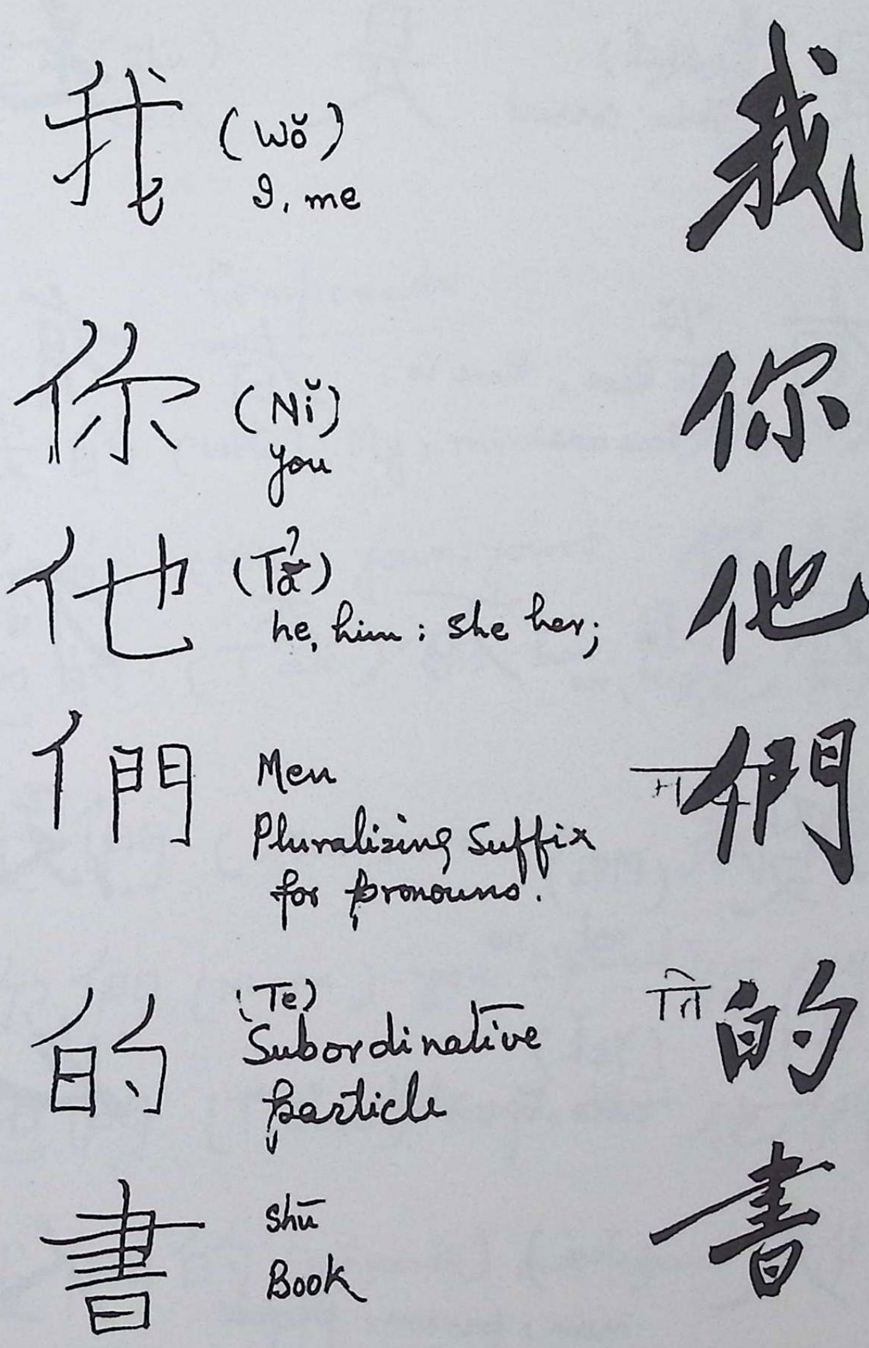
ÖSTASIATISKA SAMLINGARNA
STOCKHOLM
STORGATAN 41

26.5.1952.

Dear Mr. Chandra,
Thank you for your kind letter of April 28th. With pleasure I give you permission to translate and publish the book you propose. However, Philology and Ancient China is rather old. A much modernized treatise on the same subject I published recently: B. Karlgren, The Chinese Language, an Essay on its Nature and History, New York 1949, The Ronald Press Company. Unfortunately I have no copy which I could send you, but you could easily get it through the ordinary booksellers. Would not that little book be preferable?

Sincerely yours
B. Karlgren

Her lessons for the first week are reproduced in the hand of Prof. Cha and English annotations written by Sharada Rani.



我	(Wǒ) I, me
你	(Nǐ) you
他	(Tǎ) he, him : she her;
們	Men Pluralizing Suffix for pronouns.
的	(Te) Subordinative particle
書	Shū Book

我你他們的書

是	(Shìh)	To be; correct	是	是
有	Yŭ	To have, there is, there are	有	有
不	Pŭ	not, no	不 不	不
没	(Méi)	not, no		没
也	(Yěh)	also, too, still, even.		也
人	(Jén)	man, person, people Human being.		人

書 (shū) Book 書

Compounds

我的 (wŏte) My, mine. 我的

你的 (Nite) your, yours. 你的

他的 (T'ātē) His, her, hers 他的

我們 (wŏmen) we, us 我們

你們 (Nimen) you [plural] 你們

他們 (T'āmen) They, them 他們

我們的 (wŏmentē) our, ours. 我們的

1954. Dr. R.H. van Gulik, Ministry of Foreign Affairs, The Hague. "The Oriental Bookshop showed me a copy of your recent publication *Chinese Poems and Pictures on Ahiṁsā*. This book has been edited very finely indeed and your Sanskrit versions are very elegant. Doubtless both Indian and foreign readers will be most interested in this publication. Allow me to observe, however, that the book would have gained even more in its general interest if more data had been supplied on the Chinese pictures and the accompanying Chinese texts. The pictures seem to be fairly recent. Further, the Chinese text contains several additional notes (in smaller characters) which do not appear in the translation although they give important elucidations to the poems and the Chinese attitude to ahiṁsā. These occur on pp.8, 12, 16, 98 and 100. Finally, some of the poems seem quite modern and unsigned, but a number of them were written by very famous poets of olden times, as appears from the signatures. The poem on p.84 was written by the great scholar-artist Su Shih (better known as Su Tung-p'o) who lived from 1036–1101 CE, that on p.88 by Huang T'ing-chien who lived from 1045–1105 and who was a very distinguished scholar and calligrapher, the poem on p.96 is of the great T'ang writer Po Chü-i, etc. It would have interested the reader to know that these ideas were propagated in China already during the T'ang and Sung periods" (*19 Oct 1954*).

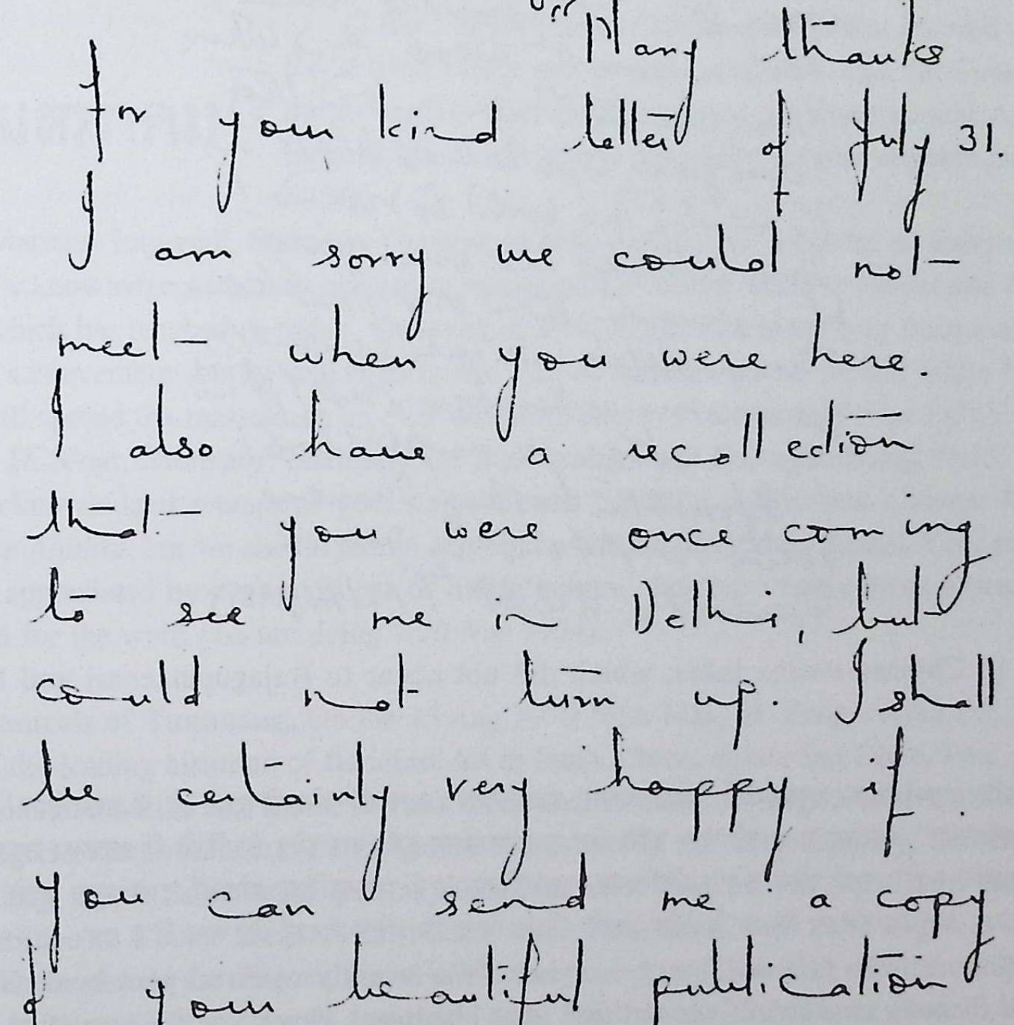
Page 14	Poem written by Su Shih (better known by his literary name Su Tung-p'o), the famous Sung statesman and scholar who lived 1036–1106 CE.
Page 18	Poem by Tu Fu (712–770 CE), one of the greatest poets of the T'ang Dynasty.
Page 26	Poem of the famous T'ang poet Po Chü-i (772–846 CE).
Page 38	Poem by the Ming poet T'ao Wang-ling, here referred to by his style Chou-wang; 16th century.
Page 46	Poem by the Ch'ing poet P'eng Chi-ch'ing, unidentified.
Page 60	Poem by the Ming writer Yeh T'ang-fu, unidentified.
Page 64	Poem by T'ao Wang-ling, cf. page 38.
Page 66	Poem by T'ao Wang-ling, cf. page 38.
Page 76	Poem by the Ch'ing writer Chou Szu-jen, unidentified.
Page 84	Poem by Su Shih; cf. page 14.
Page 88	Poem by the great Sung scholar-artist Huang Ting-chien (1045–1105 CE).
Page 96	Poem by Po Chü-i; cf. page 26.

With the autumn coming, is the eastern garden full of dews and frosts,
Turnip-sprout gives a birth to infant, and mustard to offspring.
Why shall you not appreciate the same dinner with mine?
I wonder, why you are forced to live on the chicken and pig.

Translation of the last line

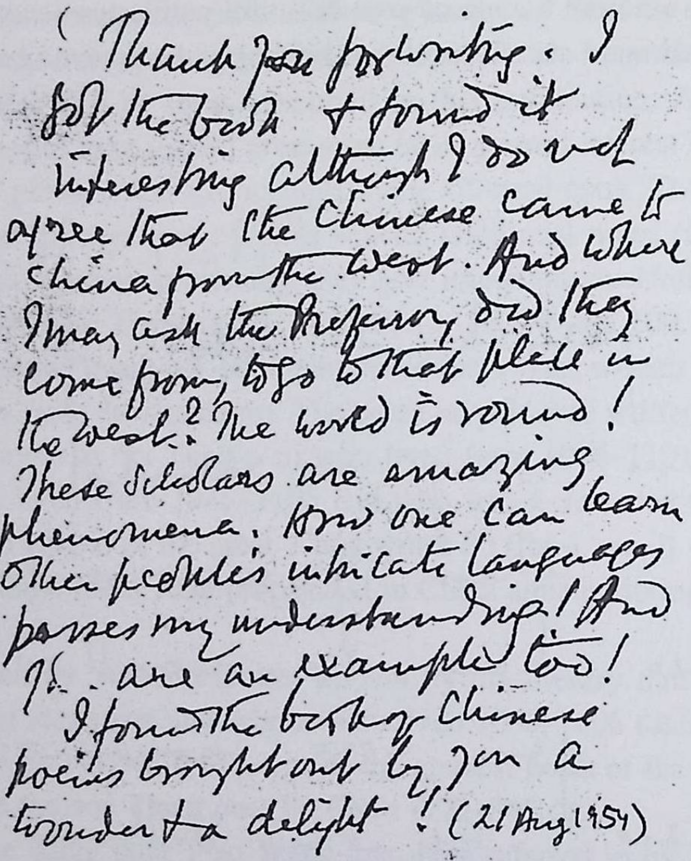
I should like to ask you to foster the pig kindly.

Devadas Gandhi, Raj Bhavan, Madras, son of Mahatma Gandhi wrote: “I shall be certainly very happy if you can send me a copy of your beautiful publication entitled *Chinese Poems and Pictures on Ahiṁsā*. I admired also the excellent binding and wondered how it was done” (*10 Aug 1954*).



“Many thanks for your kind letter of July 31. I am sorry we could not meet when you were here. I also have a recollection that you were once coming to see me in Delhi, but could not turn up. I shall be certainly very happy if you can send me a copy of your beautiful publication

C. Rajagopalachari, Madras, wrote:



(Thank you for writing. I
got the book & found it
interesting although I do not
agree that the Chinese came to
China from the West. And where
I may ask the Professor, did they
come from, to go to that place in
the West? The world is round!
These scholars are amazing
phenomena. How one can learn
other people's intricate languages
passes my understanding! And
you are an example too!
I found the book of Chinese
poems brought out by you a
wonderful delight! (21 Aug 1954)

West in Chinese means India, which did not occur to Rajagopalachari and hence his comments.

श्री मिश्रीलाल गंगवाल, मुख्यमंत्री, मध्य भारत, गवालियर। आपकी ओर से हाल ही में प्रकाशित ''चीनवर्षीया अहिंसा पञ्चाशिका'', नामक ग्रन्थ की एक प्रति भेंट स्वरूप प्राप्त हुई। इस स्नेह के लिये मैं आपका आभारी हूँ। इस ग्रन्थ द्वारा आपने भारत एवं चीन को साहित्यिक, सामाजिक एवं सांस्कृतिक संबधों द्वारा एक दूसरे के अधिक निकट लाने का अनुपम प्रयास किया है और इसके लिये आप निःसंदेह बधाई के पात्र हैं (२४-०८-१९५४)।

S.C. Sutton, India Office Library, London: "We recently received your book on *Chinese Poems and Pictures on Ahiṁsā*, which I find most charming. Thank you for your kind greetings. May I also wish you a happy and successful New Year!" (*5 Jan 1955*).

Dr. P.K. Gode, Curator, Bhandarkar Oriental Research Institute, Pune: "Thank you very much for your kind letter dated *8 September 1954*, and for your gift of the volume of *Chinese Poems* which I hope to peruse at leisure. It is a rare pleasure to find both the father and the son working in liason in the sphere of Indology and I congratulate you both heartily upon your achievements. My Blessings to both of you for happy long lives and increasing prosperity in the years to come (*13 Sep 1954*).

สยามสมาคม

Momchao Ajayadis Diskul, Hony Secretary, The Siam Society, Bangkok: "I beg to acknowledge receipt of your letter dated 18th September this year informing us that a de luxe gold and silver bound copy of Professor Dr. RaghuVira's *Chinese Poems and Pictures on Ahiṁsā* has been forwarded to the Library of the Siam Society.

"I have much pleasure to inform you that the said publication has arrived safely and in good condition, and the Council desires me to convey their best thanks to the International Academy of Indian Culture and to you personally for this valuable gift" (*29 Oct 1954*).

Dr. Mariano Imperiali, Secretary General, Istituto Italiano per il Medio ed Estremo Oriente, Roma: "I acknowledge with deep obligation receipt of the volume *Chinese Poems and Pictures on Ahiṁsā*, which has reached us today. The work of Prof. RaghuVira is not only most remarkable as a literary achievement, but of real help in the way of spiritual advancement; while his English version will spread the message in an ever widening circle of scholars" (*9 Nov 1954*).

Prof. H. Vogt, Secretary, Instituttet for Sammenlignende Kulturforskning, Oslo. "We have already acknowledged receipt of your valuable and beautiful publication *Chinese Poems and Pictures on Ahiṁsā*, but we should like to express by letter our sincerest thanks. Your publications are much appreciated by our specialists of Indian culture, they have many times expresssed their admiration for the work you are doing" (*10 Nov 1954*).

The murals of Tunhuang. On the *15 Aug 1970* Miss Mary H. Fong visited me. She was a student of the leading historian of Buddhist Art in India, China, Korea and Japan, Prof. Alexander C. Soper of the Institute of Fine Arts, New York and an editor of the *Artibus Asiae*. Miss Fong was writing her doctorate thesis on the non-Buddhist art of the Tang Dynasty. She came to see the Tunhuang murals in color as well as black-and-white diapositives from Prof. RaghuVira's 1955 expedition to China. These cover murals which have never been published and are new to research. These murals are also not found in the latest work on Tunhuang of Prof. Akiyama, *Arts of China*, volume II (Tun-huang) translated into English by Prof. Soper (Tokyo, Kodansha International).

At the Department of Art and Archaeology, Princeton University, Princeton there is a collection of 4000 black-and-white photographs given by the artists Mr. and Mrs. Lucy Lo. These were taken by them during the forties at Tunhuang. This collection lacks the scenes and decorative motifs preserved at the Academy.

Illustrations of Hsüan-tsang. The Oxford University Press published the posthumous work of late Dr. Devahuti, Professor of History at the University of Delhi. I gave new depictions of the great pilgrim scholar from ancient Japanese works like the Daigoji Scroll (TZ.214.30), Buddhist

Patriarchs of the Three Countries (India, China and Japan, TZ.274.41), and Kōsōzō 'illustrations of eminent monks' dated 1163 CE (TZ.278a14). These illustrations are besides the frequently published scroll and the Tun-huang painting of the Tiger Monk who is supposed to be Hsüan-tsang.

In *1973* I completed the alphabetisation of the Omuroban Takao, Shingon mudrā drawings, scrolls of symbolic iconography by Shinjaku, and several other Japanese manuscripts. A number of other minor manuscripts were also analysed and arranged. Thus far about 16,000 photographs and cross-entries had been systematically indexed.

This majestic plurality of iconic forms has baffled identification. As recently as 1965, William Willetts regrets in his *Foundations of Chinese Art* (London, 1965): "Inspite of all the spadework that has been done on the subject of Chinese Buddhist Iconography—by Chavannes, Siren, Tokiwa and Sekino, Nagahiro, and Mizuno, to mention but a few—there is no sure path through the maze of iconographic alternatives we face when we begin our attempt to run one of these Personages to earth." Happily, last year's work on Indo-Japanese iconography has given hope that long last we shall be in a position to end this fluid and imprecise state of iconographic identities not only in Indian and Japanese and Chinese art but also in the art of the entire cultural space of Buryatia, Mongolia, Tibet, Nepal, Thailand, Indonesia and other areas which share a living rapport in a common rhythm of values incarnated.

Collected materials on Vajrayāna art from ancient Indonesian monuments like Chandi Loro Jongrang, Chandi Borobudur, Chandi Sewu, etc. Indonesian bronzes at the Musée Guimet (Paris), Berlin Museum and the Rijksmuseum voor Volkenkunde at Leiden (Netherlands) were compared with their Indo-Japanese counterparts.

Sudhana's Way to Enlightenment (Śp.224, 1975) reproduces two Chinese works on the pilgrimage of Sudhana throughout India, to 52 teachers in search of Supreme Enlightenment. These kalyāṇa-mitras come from all walks of life: gods and goddesses, monks and laymen, householders and hermits, boys and girls, perfume-sellers and jewellers, ship-caption and kings, earth and night goddesses, and bodhisattvas. Each one of them lifts 'a corner of the veil' and helps young Sudhana to catch a glimpse of the resplendence of a buddha-kṣetra, to pay homage to the Tathāgata of the realm, and to visualise a particular stage of spiritual attainment.

The depiction of this spiritual journey of Sudhana was the prime expression of the Avataṁsaka school and enjoyed wide-spread popularity from Indonesia to Khotan in Central Asia, China and Japan. The earliest representations are the Indonesian reliefs on the Borobudur (about 800 CE). It was painted even in the murals of the Tabo monastery (India) in the tenth century. The present work reproduces Fo-kuo's *Wên-shu chih-nan t'u-tsan* "pictures and eulogies of (Sudhana's journey) in accordance with the guidance of Mañjuśrī". Fo-kuo was a celebrated *ch'an-shih* or Master of Chinese Zen, who had been received by Sung Emperors Chê-tsung and Hui-tsung. He wrote his work on Sudhana's journey around 1101 CE. It is the earliest surviving illustrated

Chinese work on the Gaṇḍavyūha and an outstanding specimen of the developed technique of printing during the Sung dynasty.

The second text reproduced here is the *Kannon dai-shi ji-yō gōjusan genshō*, comprising 53 illustrations of Avalokiteśvara in graceful *lāsya* (*ji*) style (*yo*). It represents the 53 kalyāṇa-mitras as graceful feminine forms of Avalokiteśvara. The young Sudhana is depicted only in a few illustrations. The title means: Kannon (Avalokiteśvara) daishi (mahāsattva) genshō (manifestation) ryōō (miraculous) ki (record). It was compiled by Kōōrin of the Tō-etsu district during the Ming dynasty. It is a late attempt at syncretism of the Avataṁsaka-sūtra and Avalokiteśvara. Lovely apparitions of supernatural radiance.

Sanskrit Texts from the Imperial Palace at Peking were completed in 1976. They comprise several Sanskrit texts transcribed into Chinese characters by Jñānagupta (595 CE), Fo-nien (365 CE), Saṅghapāla (460–524 CE), Paramiti (705 CE), Bodhiruci (710 CE), Narendrayáśas (584 CE), T'an-yao (453–62 CE), Dharmaratna (317–420 CE), Hsüan-tsang (650–54 CE), Che-t'ung (653 CE), Prajñādeva (691 CE), Cintāmaṇi of Kashmir (693–705 CE), I-tsing (701–10 CE), Śubhakarasiṁha (717 CE), Śikṣānanda (652–710 CE), Vajrabodhi (723–30 CE), and scores of other Indian and Chinese teachers.

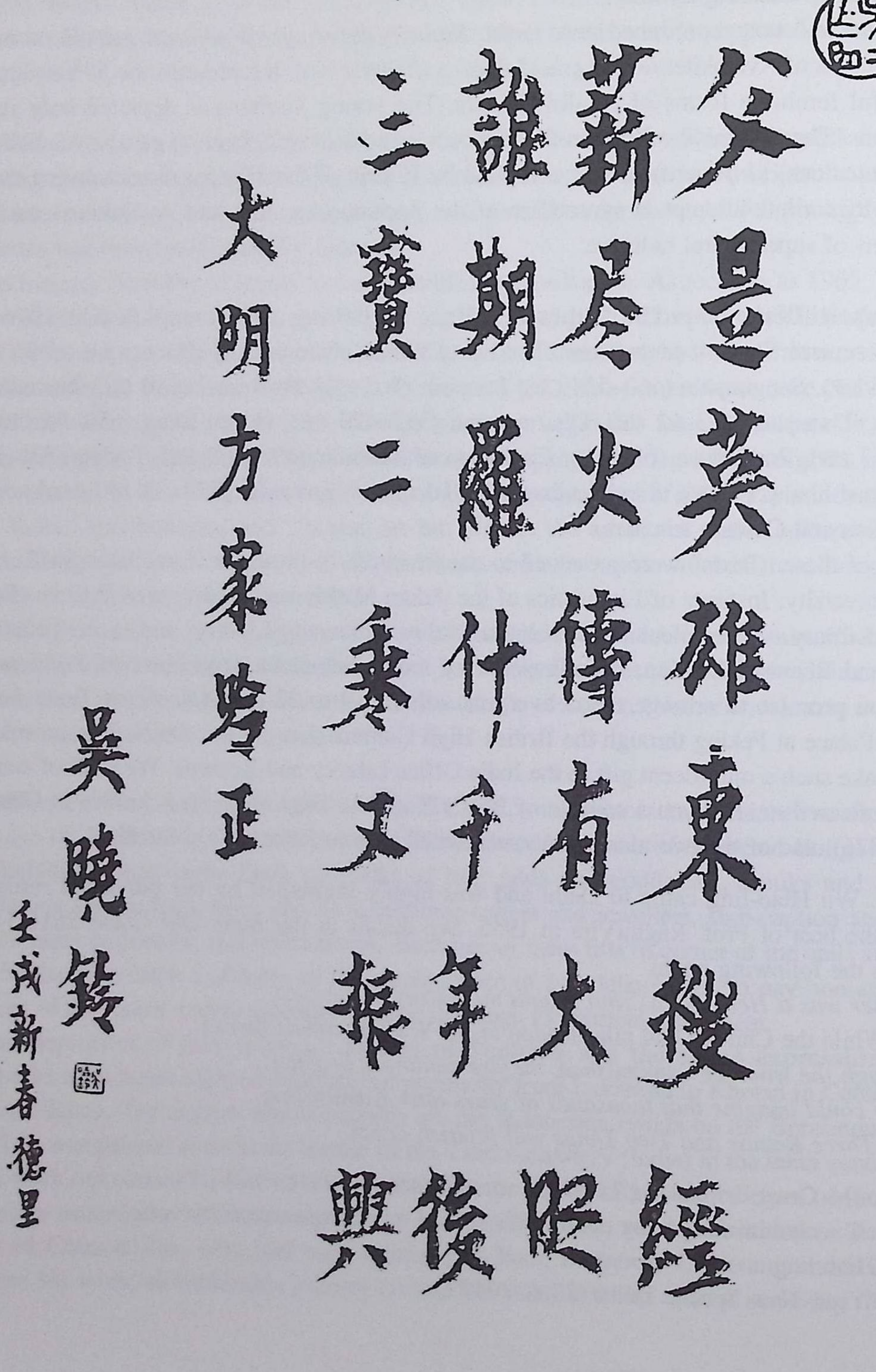
Sets of these "Texts" were presented to the Research Institute for Humanistic Studies of the Kyoto University; Institute of Linguistics of the Adam Mickieweicz University, Poznan (Poland); National Library of New Zealand; Jawaharlal Nehru University Library; and to the India Office Library and Records, London: "Thank you very much indeed for your letter of *5 February*, in which you promise to arrange the delivery of volumes 9 to 22 of the Sanskrit Texts from the Imperial Palace at Peking through the British High Commission in New Delhi. It is most kind of you to make such a munificent gift to the India Office Library and Records. We shall of course be only too pleased to send you a copyflo of Beal's Buddhist Tripiṭaka as it is known in China and Japan (1876), and of the two manuscripts mentioned in your letter of 10 March".

Prof. Wu Hiao-ling came to Delhi and was highly impressed by our published researches. He was the host of Prof. RaghuVira in 1955. See details in my *India and China* 2016:349–50. He wrote the following poem

Father was a Hero (Vira) who sought the Sūtras in the East.
[While the Chinese had pilgrimaged to the West to collect them.]
Though the wood be extinguished, the fire continues brighter.
Who could imagine that thousands of years after Kumārajīva,
The Three Ratnas and Two Yānas will flourish again.

To the Great Brilliance (*Ta Ming*), versatile scholar (*fang chia*)
well versed in composing poems (*yin cheng*) who may correct my verse.
Wu Hiao-ling
Dog Year, New Spring, Delhi (*28 Jan 1982*)

The original Chinese is reproduced hereunder.



父是英雄東渡經
薪盡火傳有大明
誰期羅什千年後
三寶二乘又振興

大明方家哂正
吳曉鈴
壬戌新春德里

Avalokiteśvara in East Asia. Prof. Kijong Rhi, Extraordinary Professor of Philosophy, Kyongju Campus of the Dongguk University, Korea visited New Delhi on *2–5 October 1987* as a delegate to the Asian Relations Commemorative Conference. I was in Japan on these days. Prof. Rhi left a letter: "I wanted eagerly to see you and pay my respects on this occasion of the Asian Relations Commemorative Conference. Recently I have used your article on "the origin of Avalokita-svara" and others as the subject of seminar in my post-graduate class. And I was really delighted in reading your "Theogony of A.", which offers us a new perspective to understand the process of Buddhist theistic transformation. You have mentioned about the important concept of *rodasī* which I think is the most illuminating. But it was a little vague for me that the last explanation you wanted to do on the Śākyamuni, Lokeśvara and Vajrapāṇi trinity. I wanted to hear more directly from you. In reading your article, I thought that you may add another pair of concepts "Heaven and Earth" that is Mañjuśrī and Samantabhadra respectively representing father and mother as heaven and earth in Hua-yen."

Hymn to Kuan-yin in Chinese versions. Prof. C.N. Tay, New York University, wrote a book on Kuan-yin in Chinese, published by The Torch of Wisdom Publishing House, in Taiwan. I had sent him materials and interpretations which he has acknowledged in the book. He sent a tape-recording of the hymn in the versions of Bhagavad-dharma T 1060 and of Amoghavajra T 1113B in the pronunciation of the Fukien dialect. The hymn is in Sanskrit, but it is difficult to recognise it as such because of changes in the pronunciation of Chinese characters in the intervening thirteen hundred years since the seventh and eighth centuries when they were transcribed by Bhagavad-dharma and Amoghavajra respectively.

Kwansei Gakuin Junior High School. Mr. Ken-ichiro Fujita and Mr. Ryotaro Nishi spent a few days at the Academy to acquaint themselves with the life and culture of India.

The Thousand-armed Avalokiteśvara. I studied original Sanskrit, Chinese, Korean, Japanese, the lost Iranian language Sogdian and Tibetan transliterations of the hymn of Thousand-armed Avalokiteśvara. The worship of Avalokiteśvara was accompanied by a dhāraṇī or hymn. This particular dhāraṇī is an essential part of the Zen répertoire of sūtras. It was transliterated into Chinese eight times over a span of eight centuries: from the 7th to the 14th century. I reconstructed the original Sanskrit text of the hymn, alongwith a detailed study of the texts of Bhagavad-dharma, Amoghavajra, Vajrabodhi and Chih-t'ung (627–649) in Chinese characters. The Korean, Sogdian, and Tibetan texts are also given in their indigenous scripts. Siddham manuscripts from Korea and Japan have been done in facsimile.

Popular iconic vocabulary becomes the essence of ever-renewing theogony. From an attendant acolyte of Amitābha in the Sukhāvatīvyūha, Avalokita gained independence as a separate deity in his own right. The system of iconographic classification of 33 types, with their symbols, bījas and mudrās presents a new model for Buddhist iconographic studies.

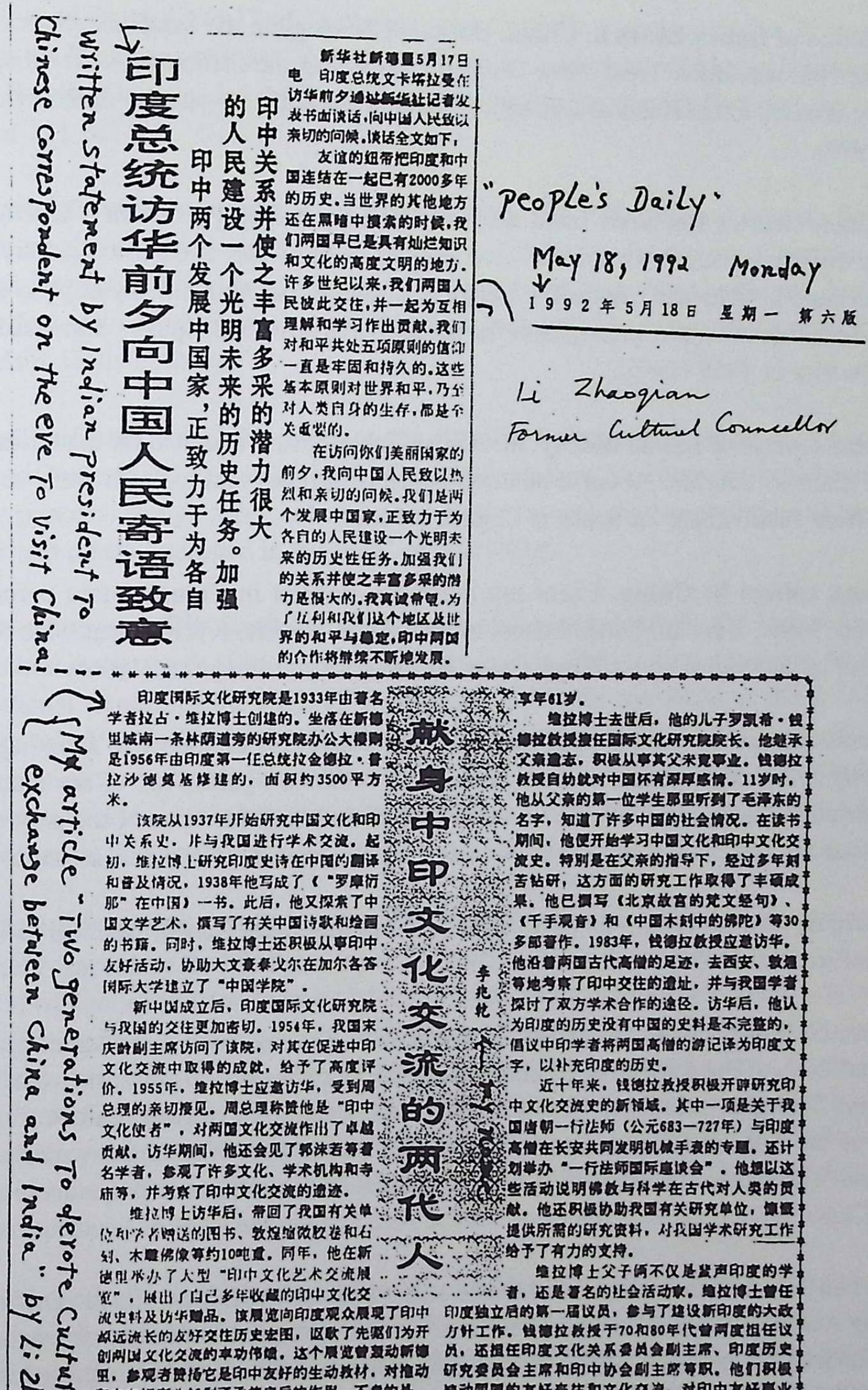
The different versions of the hymns to the thousand-eyed, thousand-armed Avalokiteśvara have the attributes of Hari-hara and the faces of Hari, Hara, Narasiṁha and Varāha. In reconstructing these versions it became imperative that Sanskrit texts bearing on Harihara be consulted and the iconography of Harihara be analysed with precision. The 36 morphological types of Harihara have been defined in a succinct manner on the principles of icono-taxonomy. A novel departure in the study of the history of art.

Comparison has resulted in the discovery of the mythogenesis of primal Ārya Avalokiteśvara, as well as his form with a thousand arms, with a thousand eyes on each of the thousand palms. The emergence of the Thousand-armed Avalokiteśvara is linked with the interiorisation of Īśvara/Śiva into Avalokita as Viśvarūpa.

Amoghavajra's version indicates the connection of the Thousand-armed Thousand-eyed Avalokiteśvara with the security of the State. The new readings of the dhāraṇī that emerge out of comparative exegesis are refreshing like the ozone-laden morning air, with a distinct character, with poetic profundity and devotional fervour. From the very origins of the first Avalokita-svara, the continuous and perplexing processes of assimilation that travel into a phantasmagoria of universes have been studied in detail.

Spread of Hindu cults in China. Prof. Gian Giuseppe Filippi, University of Venice was supervising the researches of his student Nicoletta Celli on the relations between Hindu art and Chinese art. A detailed bibliography and xeroxed materials were sent to Celli on Hindu iconographic elements in Chinese sculpture, documentation on the cult of Śiva in China from an artistic point of view, and on related themes.

Cultural interflow between India and China. On the eve of the State Visit of the President of India Shri Venkataraman to China, Mr. Li Zhaoqian, former Cultural Counsellor of the Embassy of China in India, wrote an article on Prof. RaghuVira and me for promotion of friendship and cultural exchange between China and India. His article "Two generations devote to cultural exchange between China and India" was published in the *People's Daily*, which has the largest circulation in China, on *18 May 1992* the very day of the arrival of the Indian President to China. Mr. Li wished "success in research work and make great contribution to promotion of friendship and cultural exchange between our two countries". The article is reproduced on the following page.



"People's Daily"

May 18, 1992 Monday

1992年5月18日 星期一 第六版

Li Zhaoqian

Former Cultural Councellor

印度总统访华前夕向中国人民寄语致意

印中两个发展中国家，正致力于为各自的人民建设一个光明未来的历史任务。加强印中关系并使之丰富多采的潜力很大

Written statement by Indian President to Chinese Correspondent on the eve to visit China!

新华社新德里5月17日电 印度总统文卡塔拉曼在访华前夕通过新华社记者发表书面谈话，向中国人民致以亲切的问候。谈话全文如下：

友谊的纽带把印度和中国连结在一起已有2000多年的历史。当世界的其他地方还在黑暗中摸索的时候，我们两国早已是具有灿烂知识和文化的高度文明的地方。许多世纪以来，我们两国人民彼此交往，并一起为互相理解和学习作出贡献。我们对和平共处五项原则的信仰一直是牢固和持久的。这些基本原则对世界和平，乃至对人类自身的生存，都是至关重要的。

在访问你们美丽国家的前夕，我向中国人民致以热烈和亲切的问候。我们是两个发展中国家，正致力于为各自的人民建设一个光明未来的历史性任务。加强我们的关系并使之丰富多采的潜力是很大的。我真诚希望，为了互利和我们这个地区及世界的和平与稳定，印中两国的合作将继续不断地发展。

My article "Two generations to devote Cultural exchange between China and India" by Li Zhao Qian

献身中印文化交流的两代人

李兆乾

印度国际文化研究院是1933年由著名学者拉古·维拉博士创建的。坐落在新德里城南一条林荫道旁的研究院办公大楼则是1956年由印度第一任总统拉金德拉·普拉沙德奠基修建的，面积约3500平方米。

该院从1937年开始研究中国文化和印中关系史，并与我国进行学术交流。起初，维拉博士研究印度史诗在中国的翻译和普及情况，1938年他写成了《"罗摩衍那"在中国》一书。此后，他又探索了中国文学艺术，撰写了有关中国诗歌和绘画的书籍。同时，维拉博士还积极从事印中友好活动，协助大文豪泰戈尔在加尔各答国际大学建立了"中国学院"。

新中国成立后，印度国际文化研究院与我国的交往更加密切。1954年，我国宋庆龄副主席访问了该院，对其在促进中印文化交流中取得的成就，给予了高度评价。1955年，维拉博士应邀访华，受到周总理的亲切接见。周总理称赞他是"印中文化使者"，对两国文化交流作出了卓越贡献。访华期间，他还会见了郭沫若等著名学者，参观了许多文化、学术机构和寺庙等，并考察了印中文化交流的遗迹。

维拉博士访华后，带回了我国有关单位和学者赠送的图书、敦煌缩微胶卷和石刻、木雕佛像等约10吨重。同年，他在新德里举办了大型"印中文化艺术交流展览"，展出了自己多年收藏的印中文化交流史料及访华赠品。该展览向印度观众展现了印中源远流长的友好交往历史宏图，讴歌了先驱们为开创两国文化交流的丰功伟绩。这个展览曾轰动新德里，参观者誉称它是印中友好的生动教材，对推动印中友好事业起到了承前启后的作用。不幸的是，正当维拉博士热心研究印中友好交往史，并准备撰写更多这方面著作的时候，于1963年因车祸逝世，享年61岁。

维拉博士去世后，他的儿子罗凯希·钱德拉教授接任国际文化研究院院长。他继承父亲遗志，积极从事其父未竟事业。钱德拉教授自幼就对中国怀有深厚感情。11岁时，他从父亲的第一位学生那里听到了毛泽东的名字，知道了许多中国的社会情况。在读书期间，他便开始学习中国文化和印中文化交流史。特别是在父亲的指导下，经过多年刻苦钻研，这方面的研究工作取得了丰硕成果。他已撰写《北京故宫的梵文经句》、《千手观音》和《中国木刻中的佛陀》等30多部著作。1983年，钱德拉教授应邀访华。他沿着两国古代高僧的足迹，去西安、敦煌等地考察了印中交往的遗址，并与我国学者探讨了双方学术合作的途径。访华后，他认为印度的历史没有中国的史料是不完整的，倡议中印学者将两国高僧的游记译为印度文字，以补充印度的历史。

近十年来，钱德拉教授积极开辟研究印中文化交流史的新领域。其中一项是关于我国唐朝一行法师（公元683—727年）与印度高僧在长安共同发明机械手表的专题。还计划举办"一行法师国际座谈会"。他想以这些活动说明佛教与科学在古代对人类的贡献。他还积极协助我国有关研究单位，慷慨提供所需的研究资料，对我国学术研究工作给予了有力的支持。

维拉博士父子俩不仅是蜚声印度的学者，还是著名的社会活动家。维拉博士曾任印度独立后的第一届议员，参与了建设新印度的大政方针工作。钱德拉教授于70和80年代曾两度担任议员，还担任印度文化关系委员会副主席、印度历史研究委员会主席和印中协会副主席等职。他们积极推动两国的友好来往和文化交流，对印中友好事业作出了可贵的贡献，受到印中两国人民的一致赞扬。

Exhibition of Indian books in China. Books on Sinology in the Śatapiṭaka Series were sent through the National Book Trust, New Delhi for display at the exhibition. After display these books were donated to the National Library of China in consultation with the Embassy of India in Beijing (1993).

Lungmen Grottos Research Institute. The Academy invited Prof. Wen Yucheng and four colleagues from this institute to visit the cave temples of India and to do a comparative study of their architecture in India and China. The Lungmen Institute and the Academy hope to collaborate in the decipherment of the inscriptions in the caves whose estampages were collected by Prof. RaghuVira in 1955 (1996).

Chinese sources of Indian history. Mr. Girish Takle, Nasik requested for materials on Indian history in Chinese sources. About a hundred pages of articles and extracts were sent to him, besides a basic bibliography of books in English (1996).

Rocana colossi in China. I sent my drafts on Rocana in Chinese state perceptions to Dr. Antonino Forte, Director, Italian School of East Asian Studies, Kyoto (Japan). He found them very helpful in his studies on the Great Fengxian Monastery at Lungmen (1996).

Hsüan-tsang as the unique explorer. Ms. Sun Shuyun of London was scripting a film on Hsüan-tsang as one of the greatest imperial explorers of China's golden age of the T'ang dynasty. She had detailed discussions with me on the nature of the travel narrative of the pilgrim, with its precise distances, remarkable landmarks of cities, and of course their Buddhist monasteries (1999).

A Chinese film on Hsüan-tsang was presented to the Indira Gandhi National Centre for the Arts for its archives (1999).

Indian roots of Chinese Buddhism. A symposium was organised in a conference hall of the Jawaharlal Nehru University in December 1999. Ten Chinese professors from the Fudan University, Shanghai Academy of Social Sciences, Peking University, and Prof. George F. McLean of the Council for Research in Values and Philosophy, Washington participated in the colloquium. I presented a survey of the flow of Buddhist texts, statues, stūpas, sumerus, caves and ideas to China through the land routes of Central Asia and the sea lanes of Southeast Asia (1999).

International Conference on Dunhuang Studies. Prof. Fan Jinshi, Director of the Dunhuang Academy, invited me and Mrs. Gauri Devi to attend this conference in commemoration of the centenary of the discovery of the valuable historical relics in the Dunhuang Library Cave. It was held from *29 July* to *3 August 2000* at the Mogao Grottoes. I presented a paper on the

'Closure of the Library Cave 17 of Dunhuang' and Gauri Devi spoke on 'The Thousand-armed Mañjuśrī in the Dunhuang murals'. Visited the three cave complexes of Mogao Grottoes, Western Thousand Buddha Grottoes and the Yulin Grottoes, besides the Yumen Gate and the Han period garrisons of 111 BC.

Portraits of Buddhist monks of the ninth century. Dr. P.G. Paul and his wife Debjani who had written on the sculptures of Nalanda met me in Dunhuang during the conference. Dr. Paul spoke of his interest in the portraits of two great Buddhist masters: Vajrabodhi and Amoghavajra. He already had that of Śubhakarasiṁha in Śatapiṭaka vol.343. The two portraits were sent to him in Amsterdam, Holland (2000).

Ahiṁsā in China. I sent this article to the Bhogilal Leherchand Institute of Indology for an International Conference on Ahiṁsā. Prof. Vimal Prakash Jain, the Director of the Institute wrote back: "The paper is, though short, but extremely important and it has many valuable hints for the researchers and others interested in the field" (*6 Feb 2000*).

Hsüan-tsang and Silk Route. Prof. Wang's visit was hosted by the Indian Council for Cultural Relations, to speak at an international seminar on Hsüan-tsang organized by the Indira Gandhi National Centre for the Arts, *17–19 January 2003*. He was Head of the Department of Oriental Studies, Peking University and former head of the Sanskrit Department. He has done considerable research on Buddhism in general, in particular on the Chinese pilgrim-scholar Hsüan-tsang. He came to discuss collaboration, and to acquaint himself with the researches on Buddhism being conducted at the Academy.

Buddhist inscriptions of China. In 1955 Prof. RaghuVira had taken the estampages of around eighty important Buddhist inscriptions from Loyang, Lungmen, Ch'ang-an and other places that shed light on the development of Buddhism from its introduction in the first century CE to its full efflorescence in the heyday of the Golden Age of T'ang. Prof. Bai Lichang came from China to study these inscriptions. Their full-length copies were made for him. These mega-size copies in their original sizes will be mounted *á la chinois* and preserved in a special hall of the Hsi-ming monastery which is under construction. In ancient times this monastery was hallowed by the presence of the eminent disciples of Hsuan-tsang, and by Indian masters like Śubhakarasiṁha of Nalanda.

Establishment of a Sri Nalanda University in China. Prof. Bai Lichang paid a second visit to the Academy from *9 March–3 April 2004*. He studied around eighty estampages of Chinese inscriptions from the first to the tenth century. These were taken by Prof. RaghuVira during his expedition to China in 1955. A number of these inscriptions have perished during the Cultural

Revolution and are thus unique. They are from the White Horse Monastery, Tun-huang Caves, Lung-men Grottoes, Chu-yung-kuan, and from various other sites of the Golden Age of T'ang. Copies were prepared for a second time for Prof. Bai, and a special Hall of Inscriptions would be put up to house them after being duly mounted in Chinese manner. Prof. Bai studied the classical edition of the T'ang Annals that is a rare work in China. It has been replaced by a modern edited version, in which certain changes were wrought in ideological terms. So the classical edition has precedence over the new. The Hsi-ming monastery was a renowned seat of monastic learning in ancient China. The great pilgrim scholar I-tsing translated Sanskrit texts at this monastery in the 8th century, like the Vajracchedikā (K 17), and Suvarṇa-prabhāsa-sūtra in 703 CE (K 127). Śubhakarasiṁha of Nalanda translated the dhāraṇī of Ākāśagarbha in 717 CE (K 473). Several other eminent scholars hallowed this sanctum of knowledge and now it is being restored as a major Buddhist University where over a thousand monks will gather from all over China, to impart Dharma to generations to come. I named it as SriNalanda and calligraphed the Sanskrit name in the Siddham script used by Hsüan-tsang, I-tsing, and continued down to our day for writing mantras in China. Śrī is in allusion to *Hsi*-ming. This calligraphy was to be engraved in stone at the entrance. The monastery is located near the Lishi City, which is a car drive of six hours from Beijing.

Study of Music, Dance and Drama in Chinese Buddhism, with special reference to the T'ang dynasty (618–907). Miss Bai Ailian collected materials and wrote out the final text on this topic for her Ph.D. from the Delhi University. She used the extensive Chinese collections and modern European research works at the Academy.

Sanskrit-Chinese lexicon. Dr. Noriyuki Kudo, The International Research Institute for Advanced Buddhology, Soka University, Tokyo received the English translation of Fan Fan Yü by Prof. RaghuVira and Dr. Yamamoto Chikyo on *31 July 2008*. He wrote: "I really appreciate your kindness and help for sending me above important publication. This book is no doubt a great achievement done by your late father, Dr. RaghuVira, and Dr. Ch. Yamamoto and it helps my ongoing research on another Sanskrit-Chinese lexicon, *Fan-yü Tsa-ming* (梵語雜名) of Li-yen. I will try to do my best to complete an English translation of *Fan-yü Tsa-ming* as soon as possible. I hope that some day in near future I can show my translation for your suggestions."

The Second International Conference of Indologists was held at the Shenzen University in China in collaboration with the Indian Council for Cultural Relations, New Delhi on *11–13 Nov 2016*. I led the delegation of India as President of the ICCR with the rank of Minister of State. There were twelve participants from India, one each from Thailand, Chile and two from Germany. I gave the inaugural address.

6. INDIA AND JAPAN

Prof. RaghuVira wrote to **Yamamoto** on *29 Apr 194?*: I am always glad to receive your letters. Howsoever humble your position may be at the present moment, it is a matter of genuine satisfaction to me that you are not idle. As you are staying in the temple, I hope your expenses are not many. You say that from the next year, you will be teaching Indian Buddhist Archaeology that will give you an opportunity to keep fresh the memories of India. But as you say ultimately you must go to Tokyo. It is very flattering that Prof. Takakusu held a welcome meeting for you and that they have really appreciated your work on iconometry. Many thanks for what you have been speaking about me and the Academy.

Prof. Fukushima should have changed his family name at this age, that gives me a surprise. It must be most unusual, I wrote to him a letter only a week ago. I hope it will still reach him.

You speak of several young scholars, who work hard. If there is really some good one, send him on here. I am sad to know all that you have written about Shodo. Inspite of all things that you have written and that he has done in Singapore and Japan, I feel pity for him. Do you think, he will always work in the foreign office now, for thousand yen is a big sum. He should go to some University and work there. If you meet professor Kondo again, ask more and let me know. Do you really think it necessary that I should write to Professor Kondo either direct or through you. It will spoil the poor man's chances altogether. I am afraid that Uddhāra-kośa is still a difficult book and that Shodo should have devoted atleast one or two years more to its study. If you ever meet him again, ask him to prepare a translation in English and send it on to me. You will find, he will not be able to do so.

Lokesh is alright. He never studied from Kasamatsu. I have not seen Kasamatsu for a long time. If he comes here, I shall tell him what you have written to me that business proposition was a failure and a big failure too. So Mr. Kasamatsu has gone away. Everybody here in the family is doing well. Whenever you meet professor Suenaga, give him my greetings and greetings of my family. I know he is a hard working man. I am writing to him a letter just now.

I have written several letters to you since you have left Lahore. But very few of them seem to have reached you. You say only one, that is indeed a pity.

As soon as I receive the tables from you we shall start printing. You know the work will go slow but it is sure to be finished.

You will take some time to accommodate yourself to the new surroundings in your own country. I can, however, assure you that sooner or later your merit must be recognised by every body. Please keep me informed of all the details of your life, at-least once a month. What have you thought of settling down in life. You should not take too long now. We have the happiest memory of your staying here and remember you very often.

Lokesh is going on with his studies of Japanese with the help of Chamberlain's book.

Prof. RaghuVira wrote: Dear **Professor Suenaga,** I was very much pleased to learn from Mr. Yamamoto that you are hale and hearty and as usual you are working hard. We remember the good old days when you lived with us for several weeks. Which books have you been busy translating. Please write to me in detail. I expect from you that some day you will be known all over the world of scholars on account of the great work which you might achieve in a few years time. By now your Sanskrit must be very strong and you must be able to translate quicker and more accurately. Please go on with your work without any consideration of reward in any form. Work is its own reward. We all wish to meet you once again.

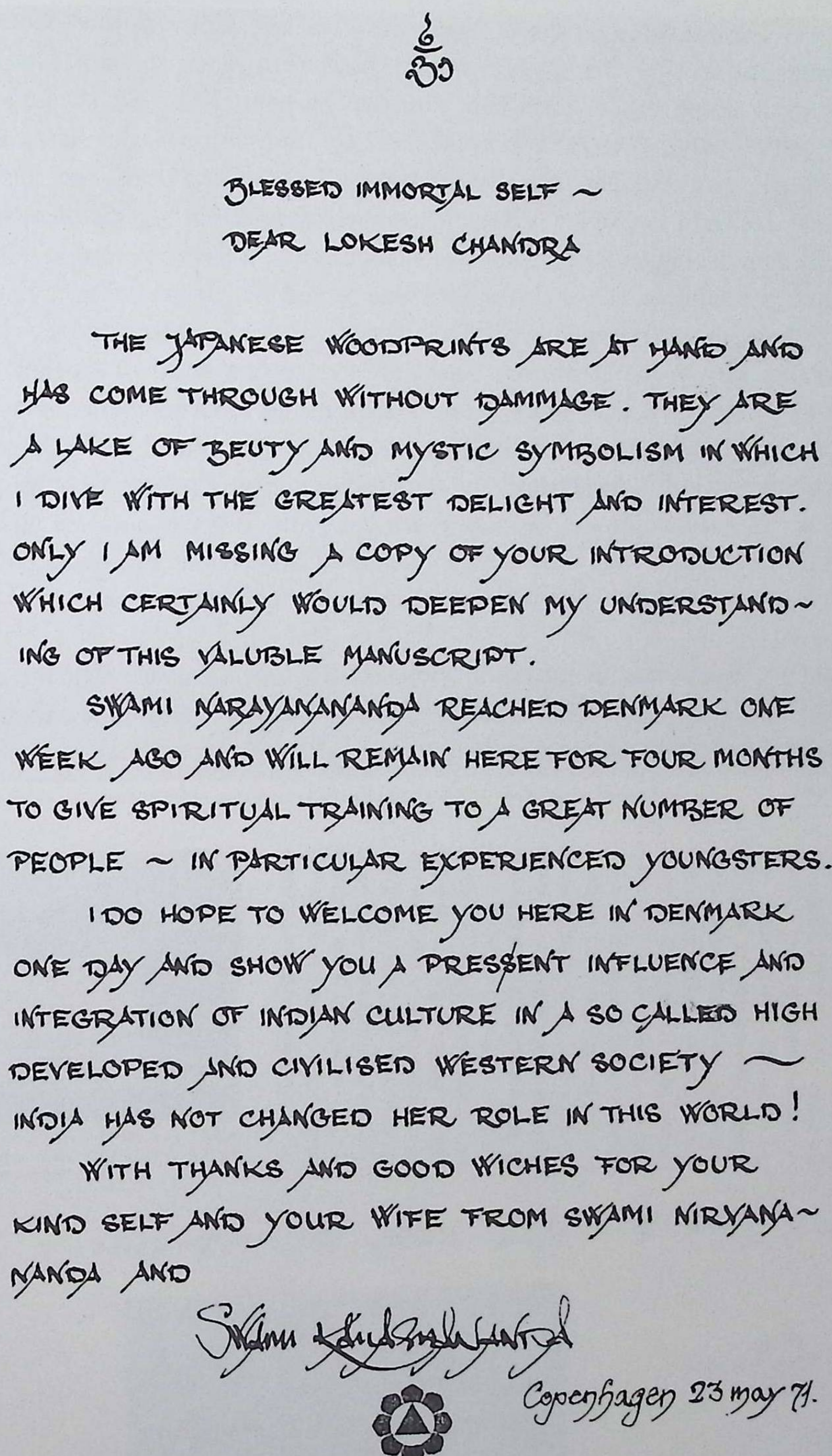
Lokesh loves you dearly and sends his greetings to you. Lokesh is now grown bigger and some day he will write a letter in Japanese.

Prof. Naoshiro Tsuji, Fujisawa: "With heartfelt thanks I acknowledge receipt of a copy of the imposing volume: **RaghuVira Śraddhāñjali,** the magnificence of which is really worthy of your father's greatness" (*12 June 1965*). On *23 Aug 1965*: "With heartfelt thanks I acknowledge receipt of two charts of the Three Hundred Gods reproduced from a Peking xylograph. As is seen from your classification the pantheon here represented is very rich and full of interest."

The Esoteric Iconography of Japanese Maṇḍalas appeared in Jan 1992.

Swami Kailashananda, **a young yogi from** the Yoga Ashram, Gylling **(Denmark)** wrote: "Blesses immortal self Dear Lokesh Chandra. The Japanese woodprints are at hand and have come through without damage. They are a lake of beauty and mystic symbolism in which I dive with the greatest delight and interest".

Mr. Inam Rahman, Secretary, Indian Council for Cultural Relations, New Delhi: "I was indeed happy to see your latest published work on *The Esoteric Iconography of Japanese Maṇḍalas* and would like to congratulate you on this valuable addition to the world of scholarship." Prof. Chikyo Yamamoto, Director of the Reihokan Museum, Koyasan (Japan): "I am fascinated with the life size figures of the sacred divinities and the clear printing of the explanations".



BLESSED IMMORTAL SELF ~
DEAR LOKESH CHANDRA

THE JAPANESE WOODPRINTS ARE AT HAND AND HAS COME THROUGH WITHOUT DAMMAGE. THEY ARE A LAKE OF BEUTY AND MYSTIC SYMBOLISM IN WHICH I DIVE WITH THE GREATEST DELIGHT AND INTEREST. ONLY I AM MISSING A COPY OF YOUR INTRODUCTION WHICH CERTAINLY WOULD DEEPEN MY UNDERSTANDING OF THIS VALUBLE MANUSCRIPT.

SWAMI NARAYANANANDA REACHED DENMARK ONE WEEK AGO AND WILL REMAIN HERE FOR FOUR MONTHS TO GIVE SPIRITUAL TRAINING TO A GREAT NUMBER OF PEOPLE ~ IN PARTICULAR EXPERIENCED YOUNGSTERS.

I DO HOPE TO WELCOME YOU HERE IN DENMARK ONE DAY AND SHOW YOU A PRESSENT INFLUENCE AND INTEGRATION OF INDIAN CULTURE IN A SO CALLED HIGH DEVELOPED AND CIVILISED WESTERN SOCIETY — INDIA HAS NOT CHANGED HER ROLE IN THIS WORLD!

WITH THANKS AND GOOD WICHES FOR YOUR KIND SELF AND YOUR WIFE FROM SWAMI NIRVANANANDA AND

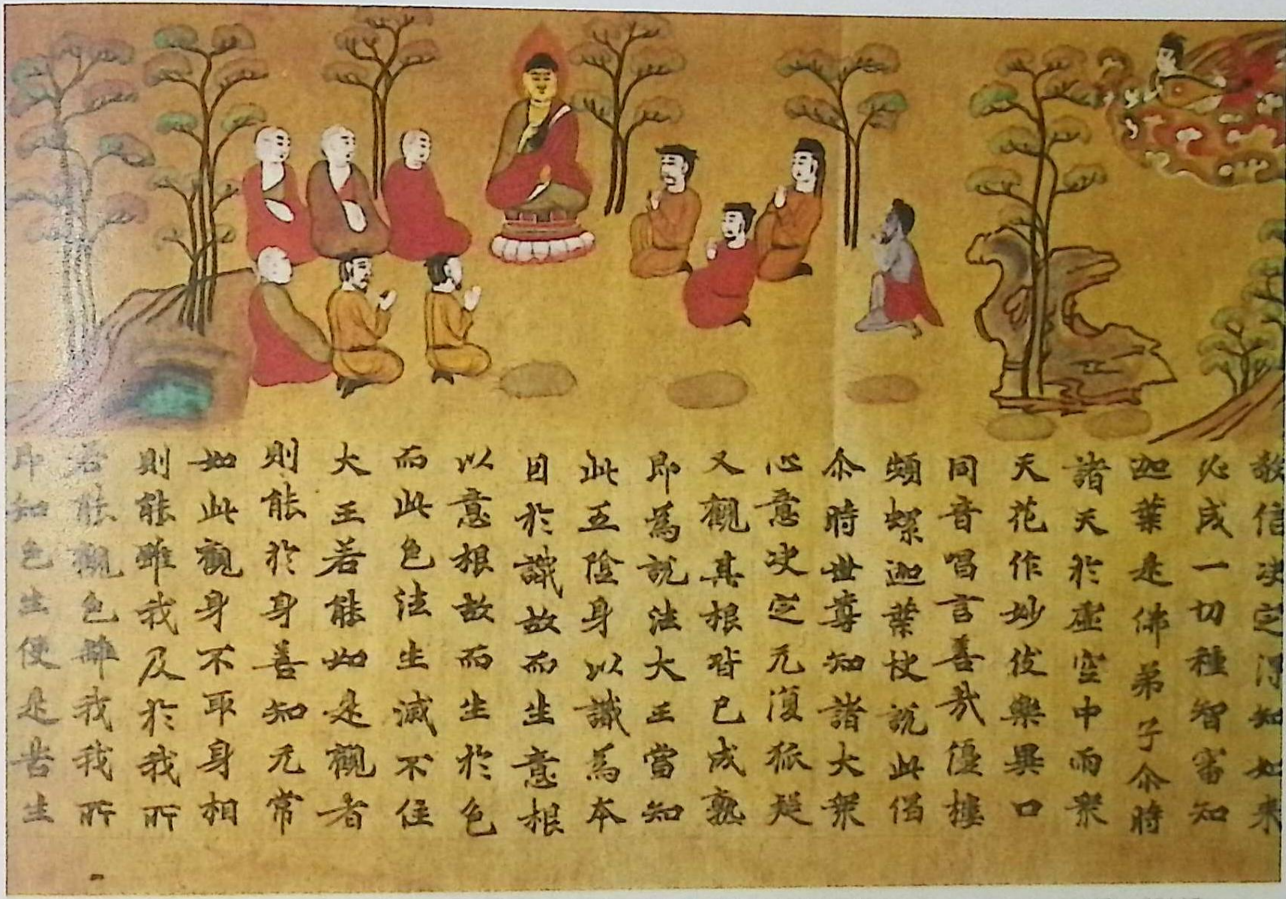
Swami

Copenhagen 23 may 71.

In *Nov 1972* I spent three weeks in Japan to attend the **International Conference on Japanese Studies** and to study the historic cultural treasures in the repositories of monasteries and museums. Saw small sheets, inscribed with the image of Kobo Daishi and the mantra ॐ अमोघवैरोचन महापुत्र मणिपद्म ज्वल प्रवर्तय हूं in the Siddham form of the Nagari script. Kabo Daishi introduced Siddham-nagari in Japan for writing mantras for daily recitation as well as for elaborate rituals for the protection of the Japanese State. Thus the Nagari script became prevalent from the humblest hamlet upto the Imperial household in the 9th century. It has continued to this day. Every morning my host Prof. Chikyo Yamamoto and his wife recited this mantra before their family altar.

I was also lucky to see exhibitions on Kobo Daishi, as this happened to be the year of his 1200th birth anniversary. Kobo Daishi has been truly termed 'the father of Japanese culture' by Prof. Hakeda of the Harvard University. Kobo Daishi means Dharma-vardhana Mahā-Ācārya and he verily is, having set the tone for all subsequent artistic and cultural developments in Japan. One of the achievements of Kobo Daishi was the creation of the Japanese alphabet or syllabary of 50 sounds, starting with *a i u e o*, *ka ki ku ke ko* and so on. It is the Japanese alphabet to this day. Its arrangement of the vowels and even the number of fifty sounds was based on the Sanskrit alphabet. The Japanese syllabary ends with *un* which is the bīja-mantra *hūṁ*.

The Japan World arranged an interview with Prof. Hajime Nakamura which was published in their Journal *World* 3(1972).27–31, under the caption the **Heart of India and the Heart of Japan.** It is reproduced in the ensuing pages.



敬信決定得知如来
必成一切種智當知
迦葉是佛弟子尒時
諸天於虚空中雨衆
天花作妙伎樂異口
同音唱言善哉優樓
頻螺迦葉枝説此偈
尒時世尊知諸大衆
心意決定无復狐疑
又觀其根皆已成熟
即爲説法大王當知
此五陰身以識爲本
因於識故而生意根
以意根故而生於色
而此色法生滅不住
大王若能如是觀者
則能於身善知无常
如此觀身不取身相
則能離我及於我所
若能觀色離我我所
即知色生便是苦生

出家を決意したシッダルタ太子に心を痛めた父母が彼女たちに命じて音楽を奏でさせる場面（8世紀中頃の『絵因果経』より）　京都　上品蓮台寺蔵

सरस्वती विहार
INTERNATIONAL ACADEMY
OF INDIAN CULTURE

ニューデリーにあるチャンドラ博士のインド文化国際研究所。看板の右側に大辯天寺とある。漢字の辯天は学問の神，寺は館の意味。

戦後、間もなく、インドのネルー元首相と、娘のインディラさんは、プレゼントの象を連れて日本にやって来た。暗い世相のなかで記憶に残る明るいニュースのひとつであった。その時のインディラさんは、今では、五億五千万の人口を抱えるインドの首相である。この対談の日本側の出席者である中村元博士（東大名誉教授）は、インド哲学の世界的な権威で、多年にわたって日本とインドのかけ橋として活躍している。ロケシュ・チャンドラ博士はニューデリーのインド文化国際研究所所長で、日本語の分る学者として、インド文化紹介のために、東奔西走している。WORLD編集室では、二人の学者に過去半世紀の日本とインドの文化交流の歴史を英語で語ってもらった。インディラ・ガンジー首相をはじめインドの人々が、日本への関心を深めている時、ニューデリーで映画「羅生門」をみようとしても、ドイツ文化センターに行かねばみられないほど、貧弱な日本文化紹介の現状であるという。日本の苦しかった時代に、象をプレゼントしてくれたインディラ・ガンジー首相に、これでは義理が立たぬというものではなかろうか。

भारत-हृदय एवं जापान-हृदय पृ. 26

WORLD
TBSブリタニカ・ジャーナル

JAPAN WORLD

対談

日本の心　インドの心

ロケシュ・チャンドラ
中村　元

日本人の提唱した研究所

チャンドラ　インド文化国際研究所（International Academy of Indian Culture）と呼ばれる私の研究所はニューデリーの郊外にあります。今日私達は知識の国際化時代に生きているにもかかわらず、学問がえてして一国にとどまりがちなために、「国際」という言葉をつけたのです。この研究所は私の父によって一九三五年に創立されました。その二年程前に日本から傑出した教授が来られましたが……。

中村　それは末永教授でしょう。末永教授は駒沢大学で教鞭をとっておられましたが、確か二十年程前に亡くなられたと思います。

チャンドラ　戦争中は末永教授から私の父に何の音信もありませんでした。インドは仏教の研究者にとっては憧憬の地というべきでしたが、教授はインドに来た当時、友人もなく非常に不遇で孤独でした。そこで、私の父はこの日本の学者に同情しまして、次第に親しくなっていきました。当時のインドはまだ独立しておらず、イギリスの植民地支配のもとにあり、自由な国ではありませんでした。あの時代、私達は日本に対して深い敬意を払っていました。インド人にとっては、一度も独立を損われたことのなかった日本は憧れの地でした。またインドの有名な独立の闘士達は、多くの者が亡命して日本へ行っていました。今日でもインド人が東京へ来てまっさきに、高円寺にある蓮光寺へ行ってチャンドラ・ボウスの墓におまいりします。

中村　インドでも今なお尊敬されてます。

チャンドラ　また、当時は日本にビハリ・ボウスも住んでいました。私の父はサンスクリットを訳していた末永教授の手助けをしましたが、日本語はもちろん出来ませんでした。そこで、サンスクリットの言葉をまず英語に訳してから、今度は英和辞典を使い、日本語訳をめぐっていろいろ検討しました。サンスクリット語の言葉を日本語に訳すまでには、一語に二十分もかかるのが常でした。末永教授は父に非常に感謝して、外国から来た学者がインド仏教を学ぶための研究所を設立することを父に勧めました。その結果、研究所というよりは、「家」の雰囲気をもったものが生れました。というのは、研究所というのは、どちらかと言うと人間味を欠きやすいからです。そしてこの研究所は単に一国の中にあるというだけでなく、国際的なものにしようと試みられたのです。インドは他国との間に文化交流を行なった長い歴史をもっていますが、当時もタゴールのような文化人やジャワハルドラール・ネルーといった政治家達も、出来るだけインドと各国の間に協同で国際的、学問的な交流をもとうと願っていました。インドの文化を外に広めるよりは外国、特にヨーロッパの文化や諸制度から強い影響を受けている立場にありました。私が今英語を話しているのもそのためです。インドに対する日本の影響というものは、あったとしても極く僅かなものだったでしょう。

インドに伝わった三つのサル

しかし、私は昨年出席した京都の日本文化研究国際会議に集まった欧米人達が、日本語で話しているのを聞いて非常に感動しました。というのは、今まで西洋人は皮膚の色の違う人達を見下しており、彼らの言葉を話そうとはせずに、自国語、または英語で話す事を続けてきたからです。しかし、京都の会議で見られたのは、西洋人が日本語を使い、日本という偉大な伝統と文化をもった国に対して深い敬意を払っているという事でした。彼らの日本に対する敬意は、日本語によって話すという事で表わされました。私の研究所でもインドの事を外に教えるというよりは、インドの今日の政治的な立場からも分るように、外国から学びとろうという面を強調しています。先程もお話ししましたように、日本はインドの独立運動とは深い結びつきがあり、インドの独立運動は多くの日本人の影響をうけています。例えば、タゴールによって指導されたインドの伝統芸術の復活運動をとっても、日本の深い影響をみることができます。日本の伝統的な芸術に対して、インドの伝統芸術は濃い色で彩られ、多くの材料を使っています。日本は禅宗の影響のため、透明であり、例えば墨絵に見られる空白といったものが、日本の伝統芸術を支配

していると思います。

　この日本の透明な芸術というものは、インドの伝統芸術の復活運動に非常に強い影響を与え、多くのインドの画家たちは日本の墨絵に似た薄い色を使って絵を描き、日本の筆さえ使いました。そしてこの頃、インドの政治家達はインドの文化人をつかまえて、「あなた方は外国（イギリス）の支配をあれだけ嫌悪しているのに、今度は日本の強い影響を蒙っているではないか」と笑った事がありました。この事はしかし、非常に健全な兆でありました。というのは私達は決して孤立的なナショナリストになろうとはせずに、国際的になろうとしていたからです。またガンジーが独立運動をしている間、彼の身辺には常に三、四人の日本の僧侶がいましたが、この僧侶達は、インド人に「見ザル、言ワザル、聞カザル」の三つの猿を教えました。このため、今日ではインド人のほとんど誰もが、この三つの猿を知っています。

中村　ガンジーは二つの事で日本の影響を受けています。先程、日本の僧侶の話がでましたが、日本の藤井日達師という僧侶がガンジーの本拠であったワルダのアシュラムに長い間住んでおりました。この藤井師は朝から晩まで「南無妙法蓮華経〳〵」と唱題していたのですが、ガンジーはこの意味が分らなかった訳です。藤井師は日蓮宗の僧でしたが、この南無妙法蓮華経はロータス・スートラ、つまり法華経（詳しくは「妙法蓮華経」）の題目でした。ガンジーはこれが日本の最も代表的な宗教の形であると考え、自分でこの「南無妙法蓮華経」を唱える事を儀式のうちに取り入れました。今日でもガンジーの墓の前で祈禱が捧げられる時には、南無妙法蓮華経が三回唱えられます。

チャンドラ　それは面白い話ですね。私も知りませんでした。私も命日にお参りしましたが、気がつきませんでした。

中村　もう一つの影響というのは、「見ザル、言ワザル、聞カザル」ですね。ガンジーはこう思った訳です。イギリスは敵で…

チャンドラ　いや、イギリスが敵であった訳ではありません。そうではなく、イギリスがインドにおいて作った制度が敵だったのです。

京都で，日本とインドについて語り合うチャンドラ氏（向って左）と中村氏

中村　その通りですね。そこでガンジーはインド人はイギリス人を憎む事があってはならない、と考えました。そしてイギリス人が何かひどい事を言っても、それを怒ってはならないと説いて、そのような行動を見ても見るな、聞いても聞くな、またそれに対して何も言うな、という非常に高邁な精神をうちだした訳です。

ガンジー首相と生け花

チャンドラ　日本の僧侶達が来ていたのは一九四二年以前の事で、何年も滞在していました。今でもその中の何人かはインドにしばしばやってきて、スッーパ（塔）を沢山インドに建立しています。はじめのスッーパがボンベイに建てられた時に、大統領もその完成式に出席しました。最近では一九七二年十一月にベンガル州の近くのオリッサ州で、日本の僧侶によって建てられたスッーパが完成しました。藤井師はこのようなスッーパをインド中に建てたいと考えておられます。

　他の分野における日本の影響をみれば、デリーでは過去十年から十五年の間に、生け花が婦人達の間で非常にはやって定着するようになってきました。デリーだけでも現在、約十のインド婦人による生け花のクラブがあり、これらのクラブは同時に生け花教室となって生け花を教えています。ですから、インド人の日本に対する関心は決してトランジスタラジオやテレビといった工業製品だけではなく、文化面にまで及んでいます。一方では、インド人は伝統的な文化を急速に失いつつあります。この理由はやはりヨーロッパの影響でしょうが、他にもいろいろな理由が考えられます。もちろん、科学技術と文化というものは、両立がむずかしいと考えますが、やはり人々は生活の中で、文化というものが大切だという事をよく知っています。生け花もこの一つですが、今日デリーで生け花を知らないインドの婦人というのは、まず見つけられないと思います。例えば、パーティーの時に生け花がなければパーティーにならないという位、広まっています。そして生け花だけにとどまりませんが、私は何世紀も前に日本がインドからいろいろな事を吸収したかわりに、今度は日本がインドに文化面において多くを与えていると言えると思い

ます。

中村　数年前のことですが、インディラ・ガンジー首相がレセプションを催したことがあります。多くの客でそのレセプションは混雑していましたが、パーティーも終りに近づいた頃、ガンジー首相が私の所へやって来て、「ご覧なさい。これは日本の生け花ですよ」と言いました。これは、ガンジー首相も個人的に生け花に非常に深い関心をもっておられるという一つのエピソードです。

日本への親近感

チャンドラ　ガンジー首相は若い頃からずっと日本の文化に深い関心をもっていましたが、故ネルー首相が独立運動の指導をしていた頃、父と一緒に日本の僧侶達にも会っています。あの時代、独立運動を助けた外国人は非常に少なかったのです。外国からインドに来た人々は、例えばタゴールに魅せられて詩を研究するとか、または絵を描くとか、水彩画を教えるとか、おもにインドの芸術面にひかれてやって来ました。しかし日本人は独立運動に参加したという事から、私達は日本に深くひきつけられるという面があります。

　今日のインドの政治指導層は、ほとんど独立運動を闘った人々で、彼らは特に日本に対して一つの愛情を抱いています。インド人は一貫して日本に対して強い親近感をもってきました。日本が、古い伝統とともに優れた科学技術という二つのものを併せもっているという事で、インド人は、日本に対して深い敬意を払っています。今日のインドの政治指導者は皆大衆政治家ですが、これはインドでは決して一部の上流階級や資本家のために政治を行なっているのではなく、大衆デモクラシーを確立しようとしているからなのです。大衆デモクラシーを成功させるためには、やはり人々を結びつけるものがなくてはなりません。そして、これは文化的な伝統に基づいて作られる文化であると思います。例えば、ガンジー翁は民主主義を大衆に説明するのに、「ラーマの王国」であると言いましたが、「ラーマの王国」というのは伝説上の理想人物であるラーマ王子の国という事で、理想郷のことです。大衆は民主主義という事は分らなくても「ラーマの王国」と言われて、それがどんなものであるかすぐに把握できたのです。

　私がインディラ・ガンジー首相の私邸に招かれた時に、ガンジー首相は日本から来た数人の客をもてなしていましたが、この客の中に勅使河原蒼風氏がいました。ガンジー首相は自分の家の中に常に生け花を絶やした事がありません。

中村　ガンジー首相は日本に愛着をもっておられますね。この間もデリーであるパーティーで私の顔をみるや、「オハヨーゴザイマス」と日本語であいさつされました。さて、インドで東洋を研究する学者の数は多いのですが、日本語を読める人は数少ないです。チャンドラさんが日本語を読めるのはお父様の影響によるものですね。チャンドラさんのお父様は、高野山大学の山本智教教授がインドに滞在した時に非常に親切にされ、山本教授が感謝の意を表わすために、チャンドラさんに日本語を教えたという御縁があると聞いております。

チャンドラ　日本語は小学国語読本で勉強しました。一九三六年、私が八歳の時から始めました。（笑）

無限の広がりをもつ抽象的表現

　ところで、中村教授がお書きになった本で、東洋人の思惟方法を論じたものがありますね。これは古代、近代そして現代における東洋人の思考形態を論じたものですが、中村さんによれば、近代においてインドで現われる不寛容政策、または不寛容思想は、消極的または否定的なものだと言われています。たとえばガンジー思想に現われるアヒンザー（不傷害）または無抵抗主義は、中村教授によれば極めて消極的なものになります。もちろん、インドには昔から消極的思想と言われるものがありました。ある時、ネルー大学で中村教授の意見をめぐって、活発な討論が行われた時、私達は日本人である中村教授がどうして日本人を行動思考型であり、なぜ私達を消極的だとみるかという点をめぐって討論した事があります。私は中村さんにまだこの事を質問していないのですが、インド人でも行動思考型になれるものだろうか、また、インド人の積極主義も、中村さんからみればやはり、消極主義になるのか、という点です。ネルー首相の時代に、イギリスの政治家がインドを訪れて、インドの非同盟政策は積極的中立主義であって中立ではない、と言った事があります。そしてこの政治家は、実際に非同盟主義、あるいは積極中立主義というものはどんなものであるが、とたずねられました。この質問には私よりも恐らく中村さんが答えられた方がよいのではないかと思います。アヒンザー、アプラティガータ、また非同盟政策、非同盟主義を総括して論じていただければありがたいと考えます。

中村　私は決してインド人の思考が消極的であるとは思っていません。インド人は抽象的に考える傾向があり、そのために何か具体的な事を行おうとすると消極的な表現をとるわけです。アヒンザーは相互に傷を与え合わないという意味ですが、「愛する」というかわりに「互いに殺し合わない」

「互いに傷つけ合わない」という表現を使います。他人を愛したり他人と協力したりする事は、極めて積極的な事です。それにもかかわらずインド人は、消極的な表現をとる事を選びます。という事は、私には哲学的、宗教的、あるいは抽象的に聞こえます。

チャンドラ　ここでは積極的であるという事は何であるかという事も問題になってきます。例えば「愛」という事をとってみても、愛というのは常に、時間が経つにつれて裏面の残酷な面を見せてくるのです。というのは、私達人間の間には常に相対するものが存在しているからです。一つの事象はその反対の方向に向って現われるという事があるわけです。そして、もし対立しているものの一方が確実なものだとすると、やがて来るものの力を弱めることになるのです。しかし、消極的な表現というものは非常に深い意味を包括しています。ということは、積極的な言い方、確実性をもった言い方と違って、抽象的な言い方、消極的な言い方というのは、全く制約ということを知らず、無限の広がりすらもつものなのです。

色町で信仰される学問の神（ガネーシャ）

さて、インドの近代化の問題に触れたいと思いますが、インドでは現在二つの考え方があります。一つは、伝統というものは科学技術と相容れず、近代化の障害になるから完全に捨てなければならないという考え方と、もう一つは、大衆の間に自発的な変化が起こるまで待つべきだという主張です。このような時、インドでは特に日本の伝統芸術に関心がもたれています。特に日本の曼陀羅は、インドでも高く評価されています。というのは極めてインド的なものがそこにあるからです。インドの近代化という問題にあたって、伝統と科学技術は共存できるという事を示した日本を、一つのモデルにするという考え方があります。私は日本の曼陀羅の本を書いていますが、こういうものを見るとインド人は、日本人も同じような心をもっている事を知って感銘しますし、インド的な色彩があるので私達を安心させるのです。例えば、日本では恋人達が歓喜天にお参りして、二人の将来を祝福してもらう事がありますね。この歓喜天はインドにもあり、もともとはインドでは幸運を司る神ですが、日本では恋人達の神になったわけです。

中村　なるほど、日本へ渡って来て性格が変ったということですね。歓喜天はインド神話ではガネーシャですね。頭が象で体は人間の形をしている。起源にまでさかのぼると、この神はインドではもともとは、知性を司る神でした。

チャンドラ　私達インドでは、何か物事を始めようとする時に、その障害をとり除いてくれる神ということで、ガネーシャに祈るのです。勉強を新しく始める学生とか、選挙に出る政治家などが、まず行くのがこのガネーシャのところです。今度、私が日本へ来る前にも、旅行が成功するようにと、このガネーシャのところに行きました。

中村　日本の真言密教の寺へ行くと、このガネーシャは、男女が一対になって抱き合っています。日本に来て性格が変わったガネーシャ（歓喜天）は、特に色町で信仰されるようになりました。芸者達がお参りするので、下町の寺院では多くの歓喜天を見る事が出来ます。

インドの知識人の苦悩

チャンドラ　それから、インド史の一定の時代で、その時代を知る資料が日本にしかないというものもあります。ナーランダーという古代インドの重要な大学の巻物が日本にありますが、これは当時のものとして現存する唯一のものです。この巻物は、日付は西暦八六六年ですから九世紀のものです。そしてこの巻物にはスートラの手の形が全部描かれているので極めて重要なものです。このナーランダー大学はたいへん国際的な大学で、トルコや中国からも学生が来ていましたし、インドネシアの王がここに基金を寄附した事があります。この偉大な大学の作った巻物が日本だけに現存しているというのも面白い事です。

私達が日本に強い関心をもっているのは、科学技術が伝統的な文化を破壊しなかったという点にあります。例えば日本人は、西洋的な洋服を見事に着こなしているのに、家に入る時には靴を脱ぐといった伝統的な生活を保ち続けています。日本の作家達はいまだに、日本語で作品を書いています。日本人は日本語でものを考えています。という事は自分達に伝えられてきた文化の輪の中で生活しているという事です。インドの場合、社会学者も自分の言語では決して論文は書かないし、書かれたものがあったとしても読まないでしょう。そういう事は、自分の威厳を損うと考えられているからです。日本では作家、学者、あらゆる人が日本語を使って書いている事に驚かされます。日本人は自分の言語である日本語で書きながら近代的なものを表現することが出来ます。例えば、吉川幸次郎さんが「日本の月見と日本の芸術」という話をされたのを聞きましたが、日本では月を見るという事を非常に詩的に感じるわけです。インドでも昔の詩人でカーリダーサという人の詩に、月と筏（いかだ）を題材として、筏で大きな海を渡って行くといった美しい詩を作っ

2巻・生け花
2巻・インド神話
2巻・インド美術
2巻・インド文学
4巻・ガンジー、インディラ
4巻・ガンジー、マハトマ

ており、日本人と同じように月を詩的な心で見るという伝統が現われていたのです。その例に、私達の言葉では筏のことをウドゥパ（Udupa）といいますが、ウドゥパはもともと月を意味するものでした。

　もし将来、日本人とインド人の伝統的な月に対する態度といったものが別々に育ったものか、あるいは何か関連があるのか、という事を研究出来れば、たいへん面白いと思います。じかし今日、インド人は月を見て、伝統的な月を見る態度と結びつけて詩的に感動するという事は出来ません。というのは、インドの知識人は自分達の言葉で読んだり、書いたりしないのでそういった伝統を失ってしまったのです。日本人は日本語を守っていく限り、非常に強い基盤をもっているわけで、欧米人に対しても劣等感をもたず、堂々とした態度で対する事が出来るのです。インドに欧米人の学者が来ると、インド人が当然英語、あるいはヨーロッパの言葉を話す事を期待します。しかし日本に来る欧米人で、日本の学者や作家が日本語以外の言葉が出来ることを期待する事はありません。というのは、欧米人は日本人を世界文化の中で対等な人間として扱っているからです。欧米人はインド人を二流の人間であり、せいぜい二流のパートナーであるとしか考えていません。私達は日本から多くのものを教えられるという事に喜びを感じています。

「ハイ」は活力の表現

中村　科学技術の面では、日本は既にヨーロッパ諸国を追い越している点があると思います。というのはヨーロッパというのは極めて保守性の強い地域ですから……。

　日本では物事は早く進みますが、ヨーロッパでは非常に遅いのです。ヨーロッパにおける進歩というのは着実であっても、かなり遅いものです。

ニューデリーの国際文化会館でガンジー首相（向って左）とあいさつをかわす中村氏（1972年12月15日）

チャンドラ　確かにそうです。私は京都の博物館で日本に仏教が伝来する前の芸術というものを見ましたが、それは、もしこういう表現が許してもらえるのならば、かなり原始的なものでした。しかし、仏教伝来から百年も経たないうちに、日本がどこの国にも劣らない優れた仏教芸術を生みだしていました。また、明治維新による開国から一世紀以内に、どの国にも劣らない科学技術を身につけました。もちろん、このような事が日本人のどのような特性によって成し遂げられるのか、例えばそれは勤勉さによるのか、それは分りません。日本人の精神の中にはこのような特性があり、何か一つのものを非常に短期間に身につけ、更にそれを自分達の力で伸ばしていく事が日本人には出来るのです。いったん、自分のものにしてしまうと、それから先、各国を追い抜き、その元の国さえ追い抜いて行くという事が、仏教伝来以来の発展においてみられます。インディラ・ガンジー首相も日本人が極めてビジネス・ライクに「ハイハイ」という事と、そして日本人が生け花を生けるという事を巧みに共存させているのに感心していました。日本人の「ハイ」というのはヨーロッパ人の握手に似ていると思います。ヨーロッパ人の握手は、相手を確かめ、相手から反応をひき出そうとする非常に厳しい態度が表われています。日本人の「ハイ」というのもあまりにもはっきりとしていて、確実で、私達にとっては強く聞こえます。はっきりと肯定していて、自信があり過ぎるといった感じがします。これは日本人の活力を示すものかも知れません。それに日本人は、あまり「イイエ」とは言わないようです。

中村　日本人は今まで大量の工業製品を世界中に輸出してきました。しかし日本の文化を世界に輸出するとなると、今までほとんどその努力がなされておりません。そしてこのたび、外務省は新しくデリーに日本文化センターを開設しました。しかし数ヵ月前、私がデリーに行った時、日本の大使館員に文化センターを是非案内してほしいと言ったところ、「いや、あまりにも小さいので、とても恥かしくてお目にかけるわけにいきません」と言われました。そのセンターには一人も専任の係員がいないのです。日本政府は日本文化を世界に広める事にほとんど関心をもっていませんし、日本の外交官は、アジアの国に駐在する事を好まず、欧米に行く事を出世だとする風潮がありますね。

（なお中村氏は『ブリタニカ国際大百科事典』の国際編集顧問で、宗教・哲学関係の監修者であり、「愛」（第一巻）、「インド哲学」（第二巻）、地獄（第八巻）、「釈迦」（第九巻）、「仏教」（第十七巻）などの項目を執筆しています）

7巻・国民会議派
8巻・サンスクリット語
12巻・タゴール
13巻・デリー
15巻・ネルー
17巻・仏教

Sanskrit manuscripts from Japan (Śp.93–94, 1972). In September 1970 I visited Japan to collect Sanskrit manuscripts and to gather materials for a detailed study of Indo-Japanese iconography. I searched several monasteries and was fortunate to obtain on loan from a Japanese monastery 55 manuscripts of Sanskrit texts in the Siddham script.

In the 19th century Prof. Max Müller had obtained and published a few Sanskrit texts from Japan. Thereafter no scholar undertook to search out Sanskrit manuscripts in Japan and to bring them to light. The present discovery of Sanskrit manuscripts has a historic significance both for the annals of Indology as well as their intrinsic value for Sanskrit studies and their impact on Sino-Japanese Buddhism.

1. Garbhodbhava-mahākalpa (the great ritual of the Mahākaruṇā-garbhodbhava maṇḍala)
2. Garbhodbhava-mahākalpa, second part
4. Padma-kula-mahākalpa Amitābha-stotra (eulogy to Amitābha in the extensive ritual of the Lotus family)
5. Vairocana-samādhi-kalpa, a ritual
6. Samantabhadra-caryā-praṇidhāna
7. Samantabhadra-caryā-praṇidhāna, variant text
8. Mantra of Buddhoṣṇīṣa
9. Samantabhadra-caryā-praṇidhāna
12. Mahāratnakūṭa
14. Sahasra-bhuja (1000-armed) Amṛtakuṇḍalin
15. Maṅgala-stotra
16. Vimalaprabha-dhāraṇī
18. Ratna-kula-vajra-stotra
    Cintāmaṇicakra-stotra
    Mahākaruṇa-citta-mantra
    Vimalakīrtti-mantra
19. Saddharmapuṇḍarīka-sūtra-kalpa
20. Acalanātha-kalpa
21. Ārya-udgata-dhāraṇī
22. Saptakoṭi-buddha-mātṛkā-stotra
23. Hayagrīva-Avalokiteśvara-dhāraṇī
24. Sahasrapātra-Mañjuśrī-nām-āṣṭottaraśataka-stotra
25. Sarva-Śrīdevī-dhāraṇī
26. Amoghapāśa-mūla-dhāraṇī
27. Sahasrabhuja-sahasrākṣa-mantra
28. Amitābha-buddha-mantra
29. Ratna-karaṇḍaka-mantra

30. Ṣoḍaśa-mahābodhisattva-stotra
31. Ṣoḍaśa-bodhisattva-stotra
32. Mahāsamayasatva-nāmāṣṭottaraśataka-stotra
33. Saptakoṭi-buddha-mātṛkā-kalpa (cf. no.22)
35. Mahākaruṇa-citta-mantra
36. Ekoṣṇīṣa-cakravarti-kalpa
37. Pañcākṣara-Mañjuśrī-mantra-kalpa
38. Ucchuṣma-kalpa
39. Vijayādi-yoga-kalpa
40. Deva-nāg-āṣṭavarga-stotra
    Dharmakāya-gāthā
    Ekādaśamukha-stotra
    Padma-kula-stotra
41. Vajra-kūṭāgāra-mantra, Nāmāṣṭottara-śataka-stotra, Padma-kula-stotra
48. No title (a Sanskrit manuscript preserved in the Gonshō-in monastery, Tawarauji, Yamashiro province)
49. Vināyaka-mantra
50. Amitābha-mahāmantra (with interlinear Chinese translation)
51. The Three Dhāraṇīs (with Kanji and Katakana transcription)
52. The Three Sūtras
53. Siddham alphabet in Southern style
54. Siddham alphabet with its places or organs of utterance (added anew)
55. Hṛdaya-sūtra (with interlinear transcription in Katakana)
56. Hṛdaya-sūtra (with interlinear gloss, kept in the hut of Sōryū *alias* Jiun (*sō* 'twin' **यमक**, *ryū* **नाग**)
57. Amitābha-sūtra, with interlinear gloss
58. Acala-agniloka-mantra
59. Names of 35 Buddhas of Confession
60. Acala-pūjā-vidhi (illustrated with mudrās)

The Sarva-tathāgata-tattva-saṅgraha (STTS) was edited by Isshi Yamada in 1973 and published in the Śatapiṭaka Series in March 1981. He presented the complete text in romanisation and compared it with the Tibetan and Chinese versions. He wrote: "Although three sets of foliation appear on the face of the manuscript, none of them is reliable. After rearranging the order of the manuscript, the editor found that the text continued from serial number 1 to 268 without a break, about 20 serial numbers (from serial numbers 269 to 288) were missing in chapter 26a, and that the text continued again from serial nos.289 to 300, covering most passages of chapter 26b, the epilogue to the STTS." The three sets of numbers of folios are: (i) the original numbers and (ii, iii) the Nagari numerals written twice in a modern hand. The original numbers of folios correctly correspond to the text ad there is no error.

Regarding serial numbers 269–88, Yamada says (1973:520): "The following passages are missing in this Sanskrit manuscript. Counting by Chinese and Tibetan the missing part amounts to about ten folios of the manuscript. The missing part corresponds to Chinese 437a11–442c3 and Tibetan 145b2–157al." He was led astray by the Nagari figures commencing with 10 and ending with 19. The figure 10 was a misreading of 200, because of their close resemblance. The original folio numbers are 200–209 and they constitute the missing portion corresponding to Chinese 437a11–442c3 and Tibetan 145b2–157al. Thus the entire text of the STTS is complete in the original manuscript and the folio numbers run consecutively from 66 to 215 without any break or disorder. At the end is a palmleaf folio serving as an end cover.

Prof. D.L. Snellgrove and myself did a facsimile edition of this root tantra of the Vajradhātu-maṇḍala. The folios had to be arranged by comparing the typescript of Isshi Yamada. Yamada had done an excellent piece of work after comparing the Chinese translation. There were many doubtful readings and sometimes unreadable sections in the ms which Yamada had reconstructed Ten folios were missing from the Sanskrit of Yamada's text. I found them from three sets of photographs done by me, Snellgrove and Brough. Yamada transcribed and edited these ten folios and sent his typescript which was reproduced in the Śatapiṭaka (no.262) in March 1981. The facsimile edition came out in the Śatapiṭaka (no.269) in August 1981.

Prof. **David L. Miller**, Department of Religion, Syracuse University, New York: "Many, many thanks for your lovely letter and your most gracious gesture in sending the graphic of Mahā-Vairocana. Your support is much more than one could expect from one of such stature. I have already instructed my publisher, Harper & Row, in New York City, to send to you by air mail a copy of *The New Polytheism*. I trust you will get it shortly. Again, please know my gratitude, and accept my best wishes for your continued, most important work in Indian Culture and now in iconography" (*29 Mar 1974*).

Prof. **David L. Miller:** "I am deeply moved by your gift of Gakkō. It so happens that at the very moment this lovely print arrived, I was preparing a lecture for a conference on Healing and Mythology. The synchronicity of such things never ceases to cause great wonder!" (*25 Apr 1976*).

Johann J. Blomeyer: "I was really tremendously taken with the print of the Mahāvairocana of the Ekamudrā-maṇḍala. Actually this picture is in tune (according to the aurameter) with realms for transcending our solar system. It is indeed cosmic."

Pranab Mukherjee, Minister of Revenue and Expenditure, New Delhi: Many thanks for your greetings on my birthday. It was indeed nice of you to have remembered the occasion. The hand-printed etching of Mahā-Vairocana, the epiphany of Supreme Illumination, is a lovely piece of art which I shall preserve (*12 Dec 1975*).

Asst. Prof. **William R. Fleur**, Princeton University, Princeton. "I wish to thank you for your new year's greeting which recently arrived in my office. I treasure the things you have sent me and appreciate your great kindness. My hope is that, although my greeting is late, this year may be a happy one for you as well.

"My book on the Buddhist nature poet Saigyō is still in process, but I will see that you receive a copy when it has been published. Its's title will be *Mirror for the Moon*. My researches on early Buddhism in Japan have intensified my desire to learn more of India since I am convinced that for a medieval poet such as Saigyō the life of Śākyamuni and the place in which he lived were very important. While at Yoshino, a place noted in Japan for its cherry-blossoms, Saigyō imagined himself present at the parinirvāṇa and wrote:

hana sakishi	I saw in Yoshino's
tsuru no hayashi no	Billows of blossoms that far-off
sono kami o	Time of Great Passing,
yoshino no yama no	When the śāla trees around him
kumo ni mishi kana	Suddenly turned as white as cranes.

"Perhaps after a year of research in Japan next year I will be able to visit India. In that case, I would be very pleased to have an opportunity to meet you" (*15 Feb 1975*).

Dr. A.W. Azhar, Head, Centre of African and Asian Languages, Jawaharlal Nehru University, New Delhi: "I thank you very much for delivering the first Extension Lecture on "Cultural Relations between India and Japan" at the Japanese Section of this Centre. Our students and colleagues have appreciated your style a lot in delivering such a nice lecture" (*18 Feb 1975*).

Náprstek-Muzeum of Asian, African and American Cultures, Prague. "Many thanks for your precious gift—the many sheets of your *Esoteric Iconography of Japanese Maṇḍalas*. The sheets arrived safely several days ago and proved already very useful: we were able to determine properly the complete set and forms of several attributes of Dai-itoku whose statue is being repaired. It will be enclosed in the permanent exhibition of the Asian collection at the Liběchov castle.

"We appreciate also greatly all prints you kindly bestowed upon us during your short stay at the Náprstek Museum.

"I hope Dr. H. Knížková, who is leaving for India next week, will have the opportunity to express our thanks personally when visiting you in New Delhi" (*29 Dec 1975*).

Harsho Deo Malaviya, Member of Parliament, New Delhi. "I write this to thank you for your gracious kindness in wishing birthday greetings to an insignificant person like me. I have especially appreciated the hand-printed etching of the Cosmogram of the Matrix of Compassion.

"You are a giant among scholars of our ancient lore and I wish you get greater eminence in future and a healthy and long life with the esteemed Mrs. Chandra" (*16 Oct 1976*).

Colin T. McGurk, British High Commission, New Delhi. "Thank you so much for sending me a copy of your cosmogram of the matrix of supreme compassion. It is a superb work of art, showing a capacity for infinite painstaking application, and I must complement you on your achievement. My wife and I are delighted with the chart, which we propose to frame and set up in our house in England" (*30 Nov 1976*).

Dr. Helene May, Inter Nationes, Bonn. It was a most delightful surprise to receive a reproduction of an Indo-Japanese scroll entitled Gobushingan or **Rita-samhāra** dating back to the early days of the eighth century. It certainly is a masterpiece in every respect, both in the original as well as in the reproduction.

"Thank you very much for your kindness in letting me have one of the exquisite reproductions. It will certainly be framed in a manner that does justice to its artful contents" (*17 Jan 1977*).

Prof. **Roy Andrew Miller**, Dept. of Asian Languages, University of Washington, Seattle. Wash. "Thank you very much for your kind letter, and particularly for the valuable and most interesting reprints that you were thoughtful enough to send me so promptly upon your return from Hungary. In my own case, being I fear rather less well organized than you, I am far late, both in replying to your correspondence, and also in catching up with other matters resulting from the splendid times we all were able to spend together at Lake Balaton!

"First, on the subject of the **Japanese *kana* writing system**—reading your interesting contribution, I am impressed that you almost certainly have pointed out in it a matter of potentially great value to our ultimate understanding of the way in which the *kana* was evolved. I wish I had known of your contribution earlier, but better late than never; and I shall certainly be taking it into full consideration in my future work. The documentation for South Indian participation in the introduction of the Vajrayāna into China, and through China, eventually into Japan, is an impressive and important part of the entire thesis, I believe.

"Sometime—and I hope it will be in this present incarnation: but even if not, then surely *some* time!—I hope to be able to write about these things, and to benefit from your contribution; problems, of course, remain. The Old Japanese language of the Nara period was written with a rather different system, Chinese characters used as phonograms, but in this system, different symbols were used to distinguish the voiced from the voiceless consonants. The *kana* properly so-called, i.e. the immediate source of the modern *kana* writing system, is post-Old Japanese, and represents a sharp departure from the Old J. writing principles. It may well be that the knowledge imparted by South Indian teachers, using the Indic writing system with its South Indic values, as it reached Japanese pilgrims and students in T'ang China, represents the overt source of this shift, if not its principal impetus. Korean also has no voiced/voiceless phonological distinction in its consonants; but the Korean participation would be limited to the Old Japanese period, and would not be likely to have influenced the systematization of the *kana*-writing system as such. So you have given me much food not only for scholarship but also for thought, which is yet more important, I am sure we both agree! And thanks again for both!

"I also see from your reprints that, like me, you are interested and edified by the striking evidence for the Indic civilization surviving in such remote places as the temples and cloisters of Kōya-san, where I also enjoy spending time whenever I can manage a visit. Like you, I have thrilled to the evidence that such places preserve for the piety and learning of earlier—and now, alas, all but lost—ages, and it is rewarding to find that others have had the same experiences" (*13 Nov 1979*).

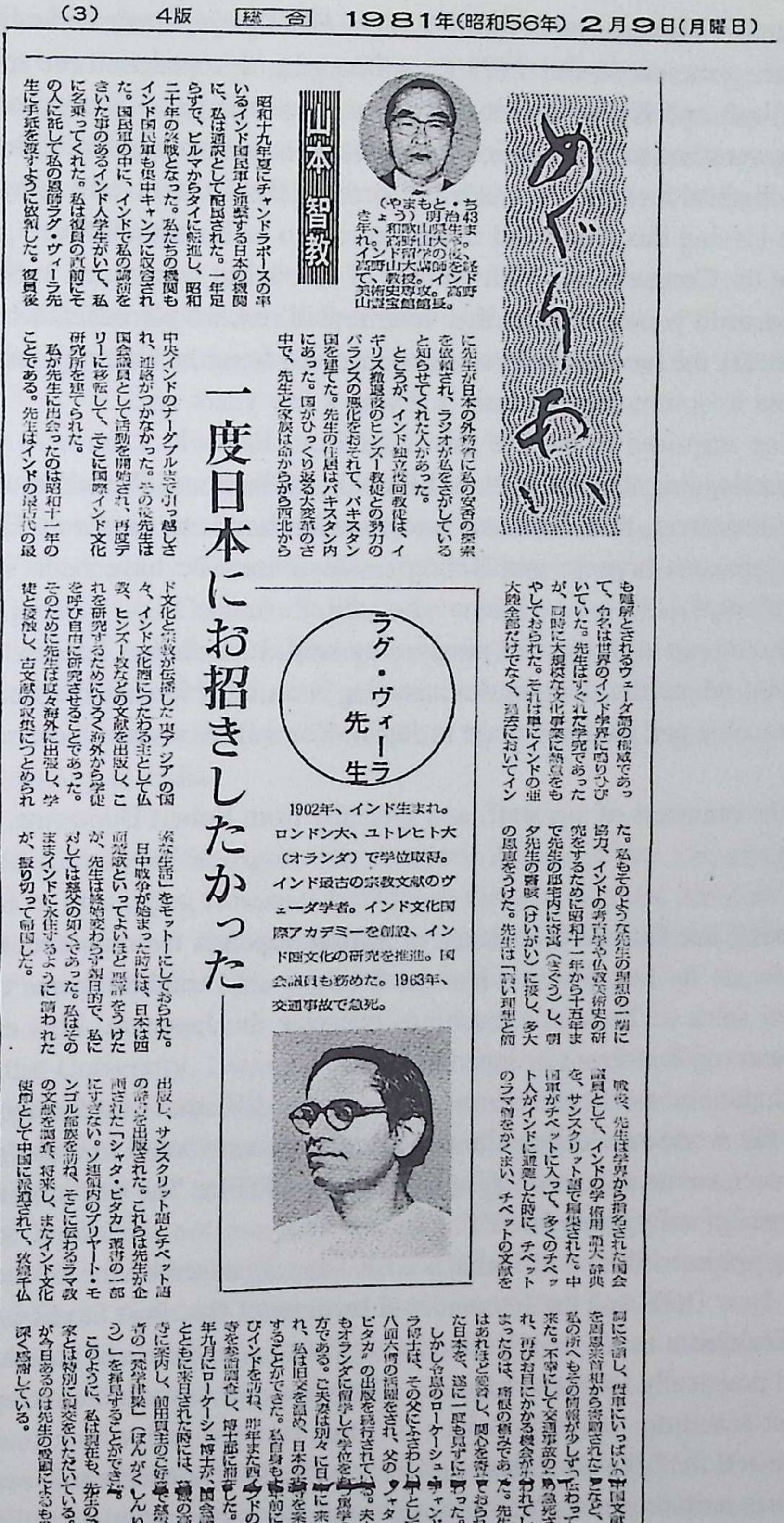
Umashankar Dikshit, Governor of Karnataka, Bangalore: "I write to thank you warmly for your having kindly thought of sending me a copy of a "Reproduction of an ancient Indo-Japanese Scroll entitled **Rita-Samhara** in Sanskrit prepared by Śubhakarasiṁha (637–735) of Nalanda University. I am arranging for this scroll to be pasted on a suitable piece of cloth which can be rolled round a smooth wooden stick. It is one of the most interesting and exciting documents I have come across in my rather unorganised studies" (*30 Jan 1977*).

Twin maṇḍalas. Amy G. Poster, Associate Curator, The Brooklyn Museum, Brooklyn NY: "Thank you for sending us the copy of your research on the Japanese mandala. It is very interesting to compare the print you included with the mandala which is in our collection, as the arrangement of deities in the field of the painting is quite different from the painting you describe.

"Our Kongokai and Taizokai mandalas (accession nos.21.240.1, 21.240.2) are considered to be from the Kamakura Period, and as such quite rare. We also have a later example of the early Edo Period (17th century). Your discussion of the Buddhist deities is very helpful" (*15 June 1977*).

Dr. Yamamoto Chikyo wrote a biosketch of **Prof. RaghuVira** in the *Mainichi Shinbun* of *9 Feb 1981*. It is reproduced on page 199.

Kalyan Kumar Sarkar, University of Windsor, Windsor, Ontario, Canada. "Although my special field of interest has been ancient Cambodia, I am allured by the fascinating aspects of both Japanese and Indonesian culture. While visiting the library of the Koyasan University a few years ago, I came across people who spoke highly of you and your work there. Also at the Archaeological Institute of Jakarta, people still remember your keen interest in the diverse aspects of Indonesian culture. I sincerely hope that in near future more and more Indian scholars will be attracted towards the unraveling of the history of India's cultural contacts with other Asian countries (*19 Mar 1982*).



（3）　4版　総合　1981年（昭和56年）2月9日（月曜日）

めぐりあい

山本智教

（やまもと・ちきょう）明治43年、和歌山県生まれ。高野山大卒。インド留学の後、高野山大講師を経て、教授。インド美術史専攻。高野山霊宝館館長。

一度日本にお招きしたかった

ラグ・ヴィーラ先生

1902年、インド生まれ。ロンドン大、ユトレヒト大（オランダ）で学位取得。インド最古の宗教文献のヴェーダ学者。インド文化国際アカデミーを創設、インド圏文化の研究を推進。国会議員も務めた。1963年、交通事故で急死。

昭和十九年夏にチャンドラボースの率いるインド国民軍と連繋する日本の機関に、私は通訳として配属された。一年足らずで、ビルマからタイに転進し、昭和二十年の終戦となった。私たちの機関もインド国民軍も俘虜キャンプに収容された。国民軍の中に、インドで私の講演をきいた事のあるインド人学生がいて、私に名乗ってくれた。私は復員の直前にその人に託して私の恩師ラグ・ヴィーラ先生に手紙を渡すように依頼した。復員後に先生が日本の外務省に私の安否の探索を依頼され、ラジオが私をさがしていると知らせてくれた人があった。

ところが、インド独立後回教徒は、イギリス撤退後のヒンズー教徒との勢力のバランスの悪化をおそれて、パキスタン国を建てた。先生の住居はパキスタン内にあった。国がひっくり返る大変革のさ中で、先生と家族は命からがら西北から中央インドのナーグプル市まで引っ越しされ、連絡がつかなかった。その後先生は国会議員として活動を開始され、再度デリーに移転して、そこに国際インド文化研究所を建てられた。

私が先生に出会ったのは昭和十一年のことである。先生はインドの最古代の最も難解とされるウェーダ語の権威であって、令名は世界のインド学界に鳴りひびいていた。先生はすぐれた学究であったが、同時に大規模な文化事業に熱意をもやしておられた。それは単にインドの亜大陸全部だけでなく、過去においてインド文化と宗教が伝播した東アジアの国々、インド文化圏につたわる主として仏教、ヒンズー教などの文献を出版し、これを研究するためにひろく海外から学徒を呼び自由に研究させることであった。そのために先生は度々海外に出張し、学徒と接触し、古文献の収集につとめられた。私もそのような先生の理想の一端に協力、インドの考古学や仏教美術史の研究をするために昭和十一年から十五年まで先生の邸宅内に寄寓（きぐう）し、朝夕先生の謦咳（けいがい）に接し、多大の恩恵をうけた。先生は「高い理想と簡素な生活」をモットーにしておられた。

日中戦争が始まった時には、日本は四面楚歌といってよいほど悪評をうけたが、先生は終始変わらず親日的で、私に対しては慈父の如くであった。私はそのままインドに永住するように請われたが、振り切って帰国した。

戦後、先生は学界から指名された国会議員として、インドの学術用語大辞典を、サンスクリット語で編纂された。中国軍がチベットに入って、多くのチベット人がインドに避難した時に、チベットのラマ僧をかくまい、チベットの文献を出版し、サンスクリット語とチベット語の辞書を出版された。これらは先生が企画された「シャタ・ピタカ」叢書の一部にすぎない。ソ連領内のブリヤート・モンゴル部族を訪ね、そこに伝わるラマ教の文献を調査、将来し、またインド文化使節として中国に派遣されて、敦煌千仏洞に参詣し、貨車にいっぱいの中国文献を周恩来首相から寄贈されたりなど、私の所へもその情報が少しずつ伝わって来た。不幸にして交通事故のため急死され、再びお目にかかる機会が失われてしまったのは、痛恨の極みであった。先生はあれほど愛着し、関心を寄せておられた日本を、遂に一度も見ずに終わった。

しかし令息のローケーシュ・チャンドラ博士は、その父にふさわしい学者として八面六臂の活躍をされ、父の『シャタ・ピタカ』の出版を続行されている。夫人もオランダに留学して学位を持つ才媛の方である。ご夫妻は別々に日本に来られ、私は旧交を温め、日本の古寺を案内することができた。私自身も十年前に再びインドを訪れ、昨年また西インドの窟寺を参詣調査し、博士邸に滞在した。昨年九月にローケーシュ博士が、国会議員とともに来日された時には、河内の高貴寺に案内し、前田貫主のご好意で慈雲尊者の「梵学津梁」（ぼんがくしんりょう）」を拝見することができた。

このように、私は現在も、先生のご一家とは特別に親交をいただいている。私が今日あるのは先生の恩顧によるものと深く感謝している。

次回は鶴見　俊輔さん

題字は木村　知石氏

Hōbōgirin. Dr. Hubert Durt, Chief Editor, Hōbōgirin, Institut du Hōbōgirin, Rinkōin Shōkokuji, Kyoto wrote on *10 Oct 1983* from Brussels: "I hoped to meet you at the CISHAAN Congress in Tôkyô and Kyôto and to give you there the private copy of the Errata of our Répertoire. This work had to be too quickly terminated as we were afraid of the bad news we were receiving about the health of Prof. Demiéville. Fortunately, he received a copy of the Répertoire a few days before leaving this world and could express to us his satisfaction.

"Just before the Congress, the VIth volume of Hōbōgirin was issued in Seoul. A copy of this volume will be sent to you as soon as this volume will reach Kyôto. It will be sent as a standing token of gratitude for the precious help we have received from the International Academy of Indian Culture after your long remembered visit in Kyôto a few years ago.

"You will be surprised to receive this letter from Brussels. I am here with the mission of collecting and cataloguing the Buddhist and Indological books of Prof. Lamotte, deceased on the 5th of May. By testament, Prof. Lamotte has given his books to the Ecole Française d'Extrême-Orient for the Japanese branch: our Hôbôgirin Institute. We have been very moved by this "marque de confiance".

"I hope that all your activities are progressing well. I am always hoping to be able to make a stop-over in Delhi where the Belgian Ambassador is an old friend. Unfortunately, it will not be possible this time. Are you planning to go to Japan. You will be always most welcome in our small institute.

"From all the members of our staff, and specially from Robert Duquenne, I convey to you our faithful greetings."

Rediscovering the Buddhist heritage of Japan. Japan is the only country where Buddhism is flourishing in all its facets and where technology and transcendence are living together. The deep-rooted spirit of Buddha's teachings energize the Japanese. This exhibition intends to capture the essence of Buddhism in Japan as it is today.

The vast Japanese world is referred to as *karyu-kai*, that is, 'the world of flowers and willows'. It is the world of fleeting illusion, an expression rooted in Japan through Buddhism, wherein transience is the nature of things phenomenal, like 'the perfume of a flower pressed between the pages of a forgotten book'.

The photographic exhibition at Himachal Bhavan, organised by the International Academy of Indian Culture, New Delhi and the International Institute of Buddhist Studies, Tokyo, gave a vivid impression of Buddhism as a living faith in the land that adopted it and recalled many links to the land of its birth practically forgotten here. ... ... Reiyukai, the association in Japan which sought to apply Buddhist teaching to the malaises of modern man and which had co-sponsored the exhibition, followed the Lotus Scripture and Zen methods of meditation.

Kei Kato's sensitive photography brought out the close rapport between the Sangha and Society, emphasised the cleansing role religion plays in the workaday world. Deeply moving was the picture of young women praying just before their tonsure and ceremony of initiation, as also the photo which brought out the grave courtesy of the monks. Housewives can live for a while in monastic retreats, temporarily adopting the regimen of nuns and university students likewise stay for a while in Zen temples for practising meditation. The exhibition has photographs of locales in India associated with the Buddha, and had fine studies of the Zen gardens of Daitokuji and Ryonji in the fine photography of Futagawa.

Temenos. Mrs. **Kathleen Raine** the leading poet of England wrote: "Your beautiful Buddha greets me every morning, in my bedroom in London and reproaches me for my wanderings from the Way".

The brāhmaṇa in East Asian tradition discusses the interpretation of brāhmaṇa in Japanese literature and visual arts, and the "brāhmaṇa books" on astronomy, calendrical science and mathematics in the 7–8th century China! Gautama Lo produced two calendar systems in 697 CE and 698 CE, but the greatest was Gautama Siddha who compiled the Khai-Yuan Chan Ching (729 CE) in which a zero symbol and other innovations appeared. In any case the paradox remains that we owe to the brāhmaṇa Gautama Siddha the greatest collection of ancient and medieval Chinese astronomical fragments. These brāhmaṇas brought an early form of trigonometry, a technique which was then developing in India.

Philosophy and history of Shingon. Dr. Andrew Fesiun of the Department of General Theoretical Problems of Ideologies, Research Institute of Oriental Studies, Moscow (USSR) wrote: "I have written two articles on it and translated three texts of Kobo Daishi (Kukai): "Attaining Buddhahood in the Present Body", "Meaning of Sound, Word and Reality" and "Meaning of the Word HŪṀ".

"Still when in the University, I was sent to Japan to study and brought out of there some literature, but it happened to be insufficient when I came to study mudrās, mantras, maṇḍalas, history of Vajrayāna's spread into China. So it was a sort of revelation to see in the bibliographical section of your article, that all the above-mentioned problems had been studied already. Unfortunately, these books are not available in the USSR (I mean your "Sanskrit Bījas and Mantras in Japan" 1965, "Mudrās of Japan" 1978, "The Esoteric Iconography of Japanese Maṇḍalas" 1972, and Chou Yi-liang's "Tantrism in China" HJAS 8.1945).

"In any case, I would like to thank you very much for the excellent article about Borobudur. Besides its scientific value, it had been a real pleasure just to read it".

A Ninth Century Scroll of the Vajradhātu Maṇḍala (Śp.343, 1986). The Sarva-tathāgata-tattva-saṅgraha (STTS) is of signal importance for the historic development of philosophic speculation in India, Nepal, China, Japan, Korea, Tibet and Mongolia. Moreover, the text could be represented as a 'visual dharma', as a maṇḍala, in the form of a large painted scroll, in the round as images, or as an intricately sculptured monument. Thus it exerted a mighty influence on the plastic and visual arts of several countries.

The major graphic representation of the STTS in Japan is the Vajradhātu maṇḍala in nine parts, used by the Shingon denomination. It is known as the Genzu maṇḍala (better: version). It was carried to Japan by Kōbō Daishi in 806 CE. Even before the STTS was translated into Chinese and drawn as the Genzu maṇḍala, it had been in vogue in a version drawn under the supervision of Śubhakarasiṁha.

The Gobu-shingan is an intermediate stage between the STTS and the Genzu version. It throws light on the process that led to the formalisation of the Genzu by a Chinese master working in and for a Chinese Weltanschauung. The systematisation of the Vajradhātu should have been finalised by Hui-kuo. This work is an effort to appreciate the role of the Chinese teacher in finally evolving the form of the Genzu. From the number and names of maṇḍalas to the nomenclature of the 37 deities and their groupings, the whole process reveals a simplification, an effort to reduce the multiplicity of names and categories to a single nomenclature.

Sanskrit music in Japan. Dr. Mrs. Sharada Rani took up this fascinating project whose roots lie in the pre-Christian centuries. Chinese records mention the introduction of melodies and musical instruments from India since 138 BC to the eighth century CE. Chang Ch'ien brought back musical instruments and melodies to the Chinese capital Ch'ang-an in 138 BC. Only the name of a melody has come down to us: it is Mo-ho-tou-le or Mahā-Tukhāra. A son-in-law of the Chinese Emperor Wu-ti (140–87 BC) wrote twentyeight new tunes based on this melody, which were played as military music. We do not find any Tukhāra melody in Sanskrit texts. It is a strange coincidence of a historic leap that the Rāg Tukhārī should occur in the Guru Granth of the Sikhs, as Tukhārī rāg/chant (= chandas) by Guru Nanakdev, Guru Ramdas, and Guru Arjundev. Sujīva, a member of the royal house of Kucha, came to China in 568 CE and introduced the seven keys of sādhārita, kaiśika, ṣaḍja, ṣaḍja-grāma, ṣāḍava, pañcama and vṛṣabha.

The singing of Sanskrit hymns is still prevalent in Japanese monasteries and is termed bombai, bai, shomyo, bonsan, bompo. There are 150 records of Buddhist music at the Musicological Institute of the Cologne University in Germany. The Academy has Japanese music of twelve Sanskrit texts like the Acala-stotra, Maṅgala-gāthā, Catur-jñāna-stotra.

When the Great Wall of China came into existence in the second century BC, the Chinese Emperor was keen to find out where the barbarians had disappeared. He sent his minister Chang Ch'ien to the borders of India. At an Indian court, Chang was moved by musical instruments and melodies of India. He took them to the Chinese capital in 138 BC. On their basis, a son-in-law of Emperor Wu-ti wrote twentyeight new tunes to be played as martial music. Even since, Indian music has been played in China. In 568 CE, prince Sujīva introduced seven keys of Indian music. With the introduction of Buddhism in Japan, the singing of Sanskrit hymns became an integral part of Japanese ritual. In October 1987 I visited Japan and collected a number of works on Sanskrit music in Japan, like the *Chizan Shomyo Daiten*, an anthology of the psalmody of Chizan sect of Japanese mantrayāna, started by Kakuban. It has the Sanskrit text in the Siddham form of Nagari script, Chinese transcription and translation, as well as musical notation. Works printed by xylography in the 18th century were xeroxed, e.g. *Kikkyo arishage kudan* 'nine verses of the maṅgala-gāthā' published by Shingen. Several hours of recording of music was carried out. The history of Indian music from classical Sino-Japanese texts preserves unprecedented data.

***1987*. Gaṇeśa in Japan.** Dr. Gudrun Buhnemann, stationed at the Bhandarkar Oriental Research Institute, Pune was working on the iconography of Gaṇeśa. She used my paper on his Japanese iconography, as well as three Thai manuscripts of Devarūpa which have several delineations of Gaṇeśa.

The Japan Foundation is dedicated to the enhancement of diplomatic relations and the promotion of mutual understanding between Japan and other nations of the world. To achieve these goals it established the **Japan Foundation Award** in 1973. Special award was presented to me for introducing Japanese Buddhist literature and iconography to the world on *1 Oct 1988*. Recipients for the award were selected from a group of 2000 individuals and organizations nominated by various interests both within and outside Japan.

Prof. Yasuaki Nara, Komazawa University, Tokyo. "It was my pleasure that I could meet you after a long time when you were rightly awarded by Japan Foundation on the 1st of October and I translated your special lecture.

"The lecture is going to be published in the journal of the Eastern Institute (President: Prof. Hajime Nakamura) and I am in charge of Japanese translation. This is really an impressive article in contents as well as expression and the task given to me is my joy. Owing to my limited ability I failed in a few points either to understand properly the background of words or to trace their original sources.

"I am very much obliged if you kindly advise me on the questions I raised in the following. Not wishing to spoil the exact sense of the exquisite original and also hoping my translation should be as good as possible, I beg for your consideration. In fact the first proof is out and they are rather in haste of publishing the journal. May I request your favour to write to me at your earliest convenience?" (*5 Nov 1987*).

Ven. Kanokogi, Secretary, Indo-Japanese Association, Tokyo: "I hope this letter finds you in high spirits and quite active. Thank you so much for taking the trouble of sending the manuscript of your wonderful and very instructive speech. I was shocked to hear your address at the Japan Foundation and to find that intellectually you are more Japanese than any other person. I did not know such a person was ever in India. You really teach me that I must know about myself and my country's culture before I look at the other's. Your address mode me ashamed of my poor knowledge of Japanese Culture. Some time in future when I visit your country I would like to meet you and talk about the difference between Indian culture and the Japanese one. Anyway I have to study more about my country and India" (*26 Oct 1987*).

The Twelve Light-Buddhas of Kakrak (Afghanistan) were identified by me and my sister Dr. Sudarshana Singhal of the Banaras Hindu University. The Kakrak cave temples are situated about three miles southeast of the giant Buddhas of Bamiyan. They are grouped around a colossal rockcut Buddha which is twentythree feet in height. This Buddhist monastery, though not recorded by Chinese pilgrims, was of considerable importance as is evident from its existing art. The ceilings of the cave sanctuaries were decorated with colour paintings, some of which are conserved at the Kabul Museum. A dome painting of circular form, with a diameter of 98 cm, has become famous as the earliest representative of a genre. B. Rowland, Bussagli and other scholars have opined that the Kakrak cycle is a maṇḍala. With new Japanese evidence, we presented a more plausible interpretation of the cycle as the Twelve Light-Buddhas or the twelve forms of Amitābha. The mudrā of the central Buddha agrees with that of Amitābha in the Main Hall or Kondō of the Hōryuji monastery, 8th century.

Prof. Lakshminarayan Tiwari, Head of the Pali Department, Sampurnanand Sanskrit University, Varanasi:

परम सम्माननीय,

प्रो. जगन्नाथ उपाध्याय स्मृति-ग्रन्थ हेतु आपका *Amitābha in Japan* शीर्षक वाला महत्त्वपूर्ण शोधपरक निबन्ध जून के प्रथम सप्ताह में ही प्राप्त हो गया था। आपने इतना शीघ्र निबन्ध भेजा, इसके लिए अनेकशः धन्यवाद। आपका प्रथम निबन्ध था, जो हमें प्राप्त हुआ और यह हमारे इस कार्य की दिशा में आशीर्वाद स्वरूप था, जिसे प्राप्त करते ही मुझे दृढ़ विश्वास हुआ कि स्मृति-ग्रन्थ प्रकाशित करने के अपने इस संकल्प को पूर्ण करने में मैं अवश्य ही सफल हो पाऊँगा।

यद्यपि मैं आपके घनिष्ठ सम्पर्क में नहीं आ सका हूँ, किन्तु अपने परिवार में छात्र-जीवन में ही आपके पू॰ पिताजी की चर्चाएँ सुनता आया हूँ। १९४५ ई॰ में जब मैं इण्टर कक्षा का छात्र था, उस समय हमारे घर पर महापण्डित राहुल साँकृत्यायन हमारे स्व॰ पिताजी डा॰ उदयनारायण तिवारी से आपके पिताजी के उल्लेखनीय कार्यों की चर्चा किया करते थे और एक किशोर होते हुए उन चर्चाओं को बड़े चाव से मैं सुनता था। उसके पश्चात् सारनाथ में डा॰ राधाकृष्णन की अध्यक्षता में जब अन्ताराष्ट्रीय बौद्ध सम्मेलन हुआ था, उसमें आपने पधारने का कष्ट किया था और उस समय मैं आपसे मिला था। तब मैं यहीं पालि विभाग में प्राध्यापक था। तभी से मानसिक रूप से मैं आपको अपना अग्रज मानता हूँ और मानता रहूँगा। मुझे पूर्ण विश्वास है कि मैं सदा ही आपके अनुग्रह का पात्र रहूँगा। (*18 July 1988*).

Esoteric texts and images of the Tang period. Mr. Rob Linrothe, of the Cochrane Woods Art Centre, University of Chicago came to collect materials on wrathful deities of Eastern India that have a bearing on Sino-Japanese images. He discussed at length Candi Pawon as a homa temple to Acalanātha, which is an important link in the early phase of the international movement of Esoteric Buddhism (1979).

Serigraph prints of Indian drawings were presented to the Hopp Ferenc Museum of Far-Eastern Arts, Budapest (Hungary) (1979).

Japan: the multi-layered catalyst. The Toyo University, founded by Dr. Enryo Inoue in 1887, celebrated its centenary by instituting a research centre in his name to pass the founder's spirit on to the next century and to study the way to reflect such a spirit. An international symposium was held to commemorate the inauguration of this center. I was invited to deliver the centenary lecture on *16 June 1990* on 'Japan as the multi-layered catalyst between East and West'. Paying a tribute to the spirit of modern Japan, I said: Mr. Enryo Inoue, the distinguished founder of the Toyo University, summoned his people to shape blood to beauty. The malleable minds of Japan are human steel that induces the earth to rejoicing. The entire country is a masterpiece in perfection, an artefact that time has shaped with slender hands of silence. The Toyo University, *inter alia*, wings the nation with exaltation of action, with solid deeds, with thoughts that take shape and shun indolence. Mr. Inoue the moving spirit of the University, clear in his configurations, has stirred young minds not only to think and to know, but above all to act. His words have clothed the potency of life with the wonder of deeds. Young Japan for centuries has been a poem rich in achievements, cherishing the crystal clarity of action. No thick blanket of words, but an open mind, seeing eyes and working hands that have wrought marvels. Such is the legacy of Mr. Inoue. Creative hands are more exuberant than muscled minds. Inoue-san's trinity of rationalism, creativity and identity-in-globalism has invoked the fire of roots and the magnetic power of performance. Train your mind and find reasons for things, stress facts instead of abstract ideas i.e. cultivate creativeness, and base Nipponism on universalism: these are the three deep-reaching muscles of the mystery of the Japanese wonder.

The first maṇḍala description. Prof. Ulrich Mammitzsch, Centre for East Asian Studies, Western Washington University, Bellingham Washington: The translation of the Dainichikyō will be welcomed by all students of Shingon and of the Garbhadhātu maṇḍala. You and Professor Yamamoto are to be congratulated on having seen this project to fruition. I have written to Professor Yamamoto about the possibility of translating Śubhakarasiṁha's commentary and hope that, too, will come to pass. The translation should also be of great interest to you since it contains extensive commentary on iconographic questions. Another factor facilitating things is that Wilhelm Kuno Müller has translated and annotated the first chapter (University of California at Los Angeles dissertation, 1976). He lives now in Germany (near Cologne) and has, to the best of my knowledge, not done any further work on the subject. In my work on the history of maṇḍalas in the Sino-Tibetan tradition, I found that the Murimandarajukyo (No.1007 in the Taisho edition) is identified as containing the first maṇḍala description. The Sanskrit title is difficult to crack. It reads Mahāmaṇi-vipula-vimāna-viśva-supratiṣṭhita-guhya-parama-rahasya-kalparāja-dhāraṇī. The Mikkyodaijiten p.2046c has a short entry about the text which is not very helpful: unknown translator, Liang Dynasty (502–557), contains the Treasure Pavilion ritual, one of the three translations. It differs from Amoghavajra's translation of the second chapter of the Treasure Pavilion sutra (which, incidentally, is much shorter). In the Chinese title, the first two characters (T 1005a) 牟梨 are obviously a transliteration, but of what?" (*9 Aug 1990*).

I made the following observation. Muri-mandara-ju-kyō (T 1007) = Mauli-maṇḍala-mantra-sūtra. *Mauli* 'crest' refers to mahāmaṇi = cintāmaṇi. The Yumedono of Horyuji is crowned by a radiant cintāmaṇi. Vipula-vimāna is a sumptuous pavilion-temple topped by a cintāmaṇi/*mauli*. Please see its illustrations in the *Taishō zuzō*, vol.III (86.27, 87.38–39) topped by a cintāmaṇi. The three translations are:

Translation of the Liang dynasty 502–557 (K 430, T 1007)
Translation by Bodhiruci in 706 (K 422, T 1006)
Translation by Amoghavajra in 720–774 (K 1298, T 1005a)
Tibetan translation is also extant (see K 422)

Prof Rodney J. Payton, Department of Liberal Studies, Western Washington University, Bellinghan, Wash., wrote on *7 Nov 1991*: "Thank you very much for sending us the copies of Dr. Mammitzsch's book, *Evolution of the Garbhadhātu Maṇḍala*, which arrived in good order. One copy has been given to Wilson Library here at Western Washington University and will be available to all. The library is also the recipient of his vast collection of books, a veritable treasure trove. It is a beautiful volume. We were especially touched by your remarks on the book jacket and in the Preface. We appreciate knowing that Dr. Mammitzsch was well respected in this field, and by you personally. Many thanks for the editing you did and the publication itself. Dr. Mammitzsch held you and the Academy in very high regard. The volume is a fitting expression of your joint labor."

The iconography of Acala. Miss Sampa Biswas, a student of the National Museum Institute of Art History, wrote an M.A. dissertation on "Fudō Myōō in Japanese Art." She read journals and books in Japanese at the Academy (1990).

Prof. RaghuVira Award for the global enhancement of the values of the Lotus Sutra was presented to Dr. Daisaku Ikeda, President of the Soka Gakkai International, at a special meeting chaired by Dr. Karan Singh, former Cabinet Minister and Ambassador. Acknowledging the

Award, President Daisaku Ikeda wrote: "it has been such a great honor and privilege to be conferred with the most prestigious Professor RaghuVira Award for 1990 for the Global Enhancement of the Values of the Lotus Sutra. Being a Buddhist follower myself, it is particularly significant that this award was presented by your esteemed Academy, which is renowned as the highest authority of Buddhist research in the land of India, the birthplace of Buddhism."

Dr. Ikeda assumed the leadership of Soka Gakkai of Japan in 1960 when he was inaugurated as its Third President. This year Soka Gakkai has accomplished its 60th anniversary and become the premier religious organisation in Japan, advancing happiness, peace and prosperity of society. Under Dr. Ikeda's leadership the organisation has grown to its current membership of approximately 12 million people in Japan and at the same time expanded its activities on an international scale. In 1975, the SGI (Soka Gakkai International) was founded with Dr. Ikeda as its President to act as an umbrella organisation for the followers of Nichiren Shoshu Buddhism worldwide. Today it has more than one million members in over 115 countries.

Based on the belief that the first step towards the realisation of peace begins with a heart-to-heart dialogue, Dr. Ikeda has engaged in a "Citizen's Diplomacy", meeting leading political, cultural and intellectual leaders all over the world. The number of dignitaries he has met in the 1980s alone already exceeds 600, including President Gorbachev, former Prime Minister Mr. Rajiv Gandhi, Mrs. Margaret Thatcher, French President Francois Mitterrand.

The Prof. RaghuVira Award for the Global Enhancement of Values to President Daisaku Ikeda is a tiny lamp to the perennial flame that the President has kindled to illumine the minds of men in a dynamic time-flow. The Soka Gakkai seeks to redraw the boundaries of the un-known. Crossing frontiers is both man's heritage and man's task. The Soka Gakkai under the Presidency of Ikdea-san fires this vision.

On *20.2.1991* Dr. Kawada and Dr. Hagimoto came to Delhi to convey that President Ikeda has been very impressed by the citation and said that it is a poem. The Sanskrit manuscript of the Lotus Sutra from Tibet has been kept as a treasure of the Soka Gakkai. They invited me to deliver lectures on the Silk Road at the Soka University in the autumn of 1991.

The Japanese mind and aesthetics. Dr. Jason Roussos, Faculty of Comparative Culture, Sophia University, Tokyo delivered a lecture on *2 March 1992*. He spoke of the Buddhist contribution of "the floating world". He contrasted China and Japan, the former emphasising harmony and manifest order, and the latter minimality, bareness, simplicity, asymmetry, spontaneity. These values are implicit in the Japanese tea ceremony. In concluding remarks, I drew attention to the concepts of impermanence (*anityatā*) and emptiness (*śūnyatā*) in Japanese Buddhist tradition and explained the symbol of the storm-tossed tree as a figure of karma. The distinguished audience included the Ambassadors of the US, Greece and Japan.

Storm-tossed tree as a symbol of karma.

Symposium commemorating the 30th anniversary of the **Institute of Oriental Philosophy.** At the invitation of the Institute I participated in the symposium on *16 October 1991* at Tokyo. Spoke on the 'Vision of President Daisaku Ikeda' as expressed in his poems and presentations, talks and messages. President Ikeda has sensed that living essentially goes on in the realm of amorphousness, in spaces that take their dimensions and rhythm from the human mind, a space congruous with the measures of human perceptions. President Ikeda sees historic hope in the creative future of "a brilliant spiritual Silk Road to connect the minds and hearts of the peoples of the world". While the maelstrom of strife rages around, President Ikeda in his metaphysical assurance and moral confidence is admirably unique in pinpointing that "in contrast to military power which threatens humanity and tries to exert control from without, culture arises within the human mind as a liberating force". The intellectual and spiritual moorings of President Ikeda are imbued with the meaning and message of the Lotus Sutra in its attitude of open-mindedness and receptivity. From these delicate frontiers of the collective mind of Japan, bodhisattva Daisaku Ikeda feeds the streams of the coming century with the offerings of dreams. Drifting like heaven's gift over the skies of the mind, he rains love and song to worship living beings.

Visited the Sanjusangendo monastery of a thousand images of Avalokiteśvara/Kannon in Kyoto. Collected Tendai materials on maṇḍalas, like the Ryobu mandara which are closer to the Sanskrit texts than the Shingon maṇḍalas. Saw Kiyomizu monastery with its impressive architecture. The Nara Prefectural Kashihara Archaeological Research Institute was shown by its Director Dr. Takayashi Higuchi. The history of Japan was divided in this museum into: (1) prehistory of grave culture, and (2) history after the introduction of Buddhism. In the earlier period visible remains are graves and sombre thatched architecture, but as Buddhism enters the scene life begins anew: vibrant lotus symbols, continental wood and stone architecture of imposing dimensions, bells and sculptures manufactured with advanced metallurgy and technology, written prayers for long life, and so on. Visited the monasteries of Horyuji and Todaiji. At the entrance of the latter sat sage Bhāradvāja, where students were trying to reach his head to gain wisdom, Delivered the special lecture at the Kinugasa Ikeda Hall, Nara, on "The Silk Route: the Beyond within". The Silk Route has become a national preoccupation of Japan since its exhibition at Nara. President Ikeda commissioned a research team to survey Buddhist sites along the Silk Route "full of dreams and romance". The joint Japan-USSR excavations of the temple at Dalverzintepa once ruled by king Kaniṣka of the Kushan dynasty have revealed the ebb and flow of civilisation. It was a route of thought, the way of cultural exchange, the Sutra Route and not only the Silk Route. Ideas, impirium and emporia; intellectuals, generals and traders; monks, marshals and merchants; cassocks, armour and silk were all pilgrims on this route bringing together many races in companionship. Fabrics, fruits, vegetables, and technologies enriched life. The spirit of an 'open society' was the bridge of dreams floating under an open sky. Silk across the sands to as far as Rome, heavenly horses from Central Asia to China; music, milk, rice and fruits from Gandhara to Chinese cities; Greco-Roman cults, colossi and portents to China; jade, jade beauties and flying devīs from Khotan and India to the Blazing Beacon: all trod this route. But above all, it was the Sutra Route, the pathway of texts and translators, of sutras and schools of thought, of Buddhist temple architecture, new stylistic features in Chinese that arose from translations of Buddhist texts, the Buddhist plurality of inhabited worlds as opposed to the Chinese earth-centered world-view, and various other elements of cultural transmission, opened up Sinocentrism to wider horizons. The several people inhabiting this Route participated in the cultural exchange for a millennium. With the islamisation of Central Asia, it ceased to be the Sutra Route, and even silk trade stopped. Across gaps and pauses of centuries, the messages of the many cloisters on the Route, become the incoming waves of the heart of Ikeda-san. As he said in his speech at Moscow University in 1975: "We have a responsibility for creating a brilliant spiritual Silk Road to connect the minds and hearts of the people of the world".

Met Prof. Doi, who excavated **Dalverzhintepa**, and has thus taken up the traditions of the Count Otani expedition. After a long gap, Japanese scholars are excavating and interpreting the Sutra Route. It will add new dimensions to international studies with their intimate knowledge of ancient sources in Chinese and deep perceptions of Buddhism. The two are integral to this ancient Route that flourished so long as Buddhism was alive and that died when Buddhism was gone.

Classical in contemporary Japanese development. Talk at the Indira Gandhi National Centre for the Arts on *6 September 1991* chaired by Dr. Karan Singh. Through Buddhism Indian perceptions have exercised an invisible yet deep influence on the culture of Japan. The White Horse of the Emperor of Japan recalls the White Horse Kanthaka of Prince Siddhārtha Gautama, the Buddha. The vast world of willows and cherry blossoms are the *anityatā* of Buddhism. The utter simplicity of Zen is the *sannyāsa* of form. The poems of Bashō, Saigyō and others for the last thousand years have been imbued with the words and ideas of Sutras which were translated from Sanskrit into Chinese.

The Japanese State was given a written Constitution of Seventeen Articles in 604 CE. Its basis were Buddhist ideals like *bahujana-hitāya bahujana-sukhāya*.

The present Japanese anthem Kimigayo is of the ninth century when Buddhism was the prime cultural expression. The rocks were sculpted into sacred statues, and hence they acquired a new sanctity. From them arose the Japanese anthem.

The Japanese alphabet *a i u e o*, *ka ki ku ke ko*, ... attributed to the great master Kōbō Daishi, originates in Sanskrit. It is in fact called the dharma-maṇḍala in Japanese.

Calligraphy is a national expression of Japan. Former Prime Minister Kaifu himself is a calligrapher. It is a favourite form of the Japanese to give expression to their inner life. It is the ideographic space of fourteen centuries of Buddhist sutras, whose calligraphy has purified the heart of Japan. It is like "cutting the spring breeze with a flash of lightning". *Ken zen ichi* "the sword and Zen are one" is again a rendering of the identity of *śastra* and *śāstra*, of *cāpa* and *śāpa*, the foundation of Bushido, whence stems the miracle of contemporary Japan.

A delegation of the Rissho Ankoku Kai visited the Academy on *28 Oct 1992* to take a look at the 'Nichiren Daishonin Goshinseki' that they presented to the Academy four years ago. The delegation was led by Ven. Kunio Kataoka. He has spent a few decades to reproduce all the epistles, mandalas, and commentaries in the handwriting of Nichiren Daishonin. Nichiren is a unique figure in the history of Japanese Buddhism, earnest in his prophetic aspirations, an eloquent speaker and a powerful writer. Nichiren passed his life of sixty years in combating the prejudices of the age. He lived both in the past and in the future. He looms large on the mind of modern Japan.

Cultural Relations between India and Japan. I sent a note to the Prime Minister Shri P.V. Narasimha Rao on the eve of his visit to Japan. He replied: "Thank you for sharing your thoughts with me on the affinities between India and Japan. Another such is the striving for perfection in form, which conceals within it a depth of emotion" (*6 Nov 1992*).

The Cherry Blossoms and the Lotus. An exhibition on the cultural interflow between India and Japan was held on *6–8 April 1993* in collaboration with the India International Centre. Dr. Karan Singh, President of the Centre, lit the lamp to signal its commencement on Tuesday, *6 April 1993*. His Excellency Mr. Shunji Kobayashi the Ambassador of Japan spoke the inaugural words. The exhibition presented little known visual aspects of bilateral relations over the centuries. It comprised paintings, manuscripts, objects d'art, mantra-scrolls, calligraphy, ritual implements, musical instrument and ancient notation of Shōmyō, and the like.

H.E. Mrs. Usha Narayanan, wife of the Vice-President of India, gave a living image to the exhibition by her Ikebana. She was assisted by Mrs. Das. She hallowed the mindscape, fresh and joyful with the grace of flowers. The flowers arising from clear water: what a crystalline reflection of the unknown that defines the hierarchies of expression across centuries in the coming together of India and East Asia. "Simple silence is our thanks to You who enjewelled in colours the dream of compassion".

The well-known art-critic Prof. P.N. Mago wrote: "the cultural harmony between India and Japan goes back to 522 CE when the first Buddhist teachers arrived in Japan with sutras and statues. Prince Shotoku, a couple of decades later, spread the splendour of Buddhism in the Land of the Rising Sun. Japan under Prince Shotoku (574–621) drew up her first constitution wherein the Triratna (Buddha, Dharma and Saṅgha) were a fundamental factor.

"The introduction of the cultivation of cotton is also attributed to an Indian, who is believed to have been washed ashore in 799 somewhere in the Mikawa province, and who years later introduced cotton seeds to the Japanese which he was carrying with him. The Japanese words *wata* or *hata* for cotton are derived from Sanskrit *paṭa*.

"Some of the most attractive exhibits include a few original calligraphic scrolls. These are bold and beautiful and demonstrate the masterly use of the brush, which, as it is said, "never goes back over its work, no correction, no change of mind, no second thoughts". Prof. Chandra defines calligraphy as *rūpa-brahma*; from the thrill of the mind is born the flow of form. The 'thirsty brush' of the grass style characters adds a quality of graded tones and texture to the free and wild brush work. The strokes of calligraphy, indeed, are inspired by its immensity of form, the 'virāṭ of rūpa'.

"These calligraphic scrolls included: 'Om; 'The Beyond Within', calligraphed by Venerable Yusho Kojima, wherein the Himalayas and Mount Fuji mingle; 'Shiva', calligraphed by Prof. Gyoko Nagara with a wooden pen and a hair brush is a powerful rendering. To quote Prof. Chandra, "the consonants are calligraphed with a wooden pen: form in the candour of the creative. This nucleus of force becomes active being in the torrential flow of the hair brush. The vowel *i* of Shiva, calligraphed with a hair brush, are the holy waters of the Gaṅgā". The vigour of the dry brush, or the 'thirsty brush' in its elusive fluidity is a charming expression of the flow of form and the frequency of changing tone.

"A special exhibit, however, was the cartouche with the name of Prof. RaghuVira, founder of the International Academy of Indian Culture, inscribed by his disciple Prof. Chikyo Yamamoto, for the Japanese style of śrāddha ceremony, performed in 1968 in Koyasan (Japan).

"There is also a fine recreation, in pen and ink, by Prof. Chandra of the eighth century Japanese bronze statue of Gakkō or Candraprabha, giving an effect of wood grains. The original is flanking the main image of Yakushi or Bhaiṣajyaguru, the Lord of Healing, in the Yakushiji monastery at Nara—a masterpiece of early Nara sculpture which overflows with life, represents the Bodhisattva of the Moon.

"The exhibits are imaginatively selected to reveal the centuries old interflow of culture between India and Japan which we generally overlook and often seem to forget."

The Ambassador of Japan, Mr. Kobayashi wrote: "These occasions do serve to make one realize how limited is his ability to explain to his foreign friends about the cultural background of his own country. And when that someone happens to be an Ambassador who is supposed to be in a position to make better known various aspects of his country to the people of the country of his assignment, the uneasy feeling which arises from the above realization heightens to a remarkable proportion in his inner self."

Taima maṇḍala. Mrs. Yuko Tanaka of Sarnath (Varanasi) worked on the details of this maṇḍala and also on the Taima-dera monastery dedicated to it. This silk scroll tapestry maṇḍala depicts the complex *jodohen* of the Amitāyur-dhyāna-sūtra. Its border shows eleven scenes from the story of Prince Ajātaśatru and his mother Queen Vaidehī. The original of 763 is described as being "woven from lotus fibres". It is an early classic painting of the visions of the Paradise of Amitāyus.

Indian Classics. Mr. Z. Kaminaga. Minister-Counsellor of the Embassy of Japan: "These days I am enjoying studying marvellous Indian masterpieces such as Mahābhārata, Bhagavad Gītā, ṚgVeda, Upanishad, the Laws of Manu, and the Arthaśāstra. These Indian wisdoms should now appeal its significance to the people of Japan at least, let alone to the world. I hereby enclose the two books you kindly allowed me to read: Buddha and the Gospel of Buddhism, and the Living Thoughts of Gotama the Buddha. Thank you very much for the kind offer, which really enlightened me."

Facsimile editions of the Lotus Sutra. Dr. Kawada and Dr. Koseki of the Institute of Oriental Philosophy, Tokyo visited me on *13 Sep 1993* to discuss the details of a project on the Sanskrit manuscripts of the Lotus Sutra from Nepal, China, and Russia which have become accessible during the last decade in the new political realities.

Sanskrit calligraphy in Siddham letters of the Nagari family has been cultivated since the great Master Kobo Daishi introduced a new paradigm of Buddhism to Japan in 806 CE. It was grounded in the fundament of mantras. The threshold, the power, the wonder of the mantra lay in its meditation, its ultimate meaning, and its enunciation as a symbol. The letter shapes reflected the spans of inner space. The graphic symbol, the syllable, became intrinsic dimension. The Shuji was vital exuberance to throng and whirl the mind. The brush or stylus became dynamic expression breathing life and rejuvenating with revelation. It was not just a written form but a speaking value, a vital moving form, the convergence of fresh meaning and profundity of expression. As a flower of being, it became the flowering of the inner self. Thus calligraphy became an incredible endeavour of visual creation. With Kobo Daishi, calligraphy was a spark of fire, a path to illumination, a psychic dynamisation. Kobo Daishi had learnt Siddham from the Indian master Prājña at the T'ang metropolis of Ch'ang-an. That visual culture comes alive in the brushes of Prof. Nagara. Mind speaks to the mind. We listen to the unspoken, we gaze upon the unseen. In his wanton curves, beneath the transparent pulses of his ink, the power of his massive strokes, his tints of subtlety are the life of contemplation, the glory of the substantive. He seeks pure and writingless delight in overwhelming trails of form. They become living roots, glimpses of eternity and suddenly we are inspired by the nascent form that penetrates deeply into our being, to become the germinative core. In September–October 1994 Prof. Nagara organised a major exhibition of Siddham calligraphy in Tokyo.

Seminar on Hinduism and Buddhism was held under the auspices of the World Buddhist Cultural Foundation, with Rev. D.S. Uchida, Rev. Dr. Tokan Sumui, Rev. Dr. Jium Aoki, Rev. Dr. Yako Tada from Japan. The interbeing of the two world religions was discussed as a common philosophic heritage that can contribute to the on-coming century with the message of amity (*maitrī*), compassion (*karuṇā*), happiness (*muditā*) and equanimity (*upekṣā*). I gave the keynote address on the silence of history as the scintillation of a new future, wherein from *śoka* will emerge the *śloka* of interbeing. In the words of the Japanese poet Bashō:

Ah! the grass and the wind!
And here among these stones
The shadow of a dream.

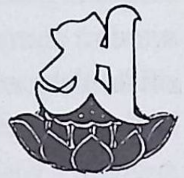
Buddhist architecture and meditation. The Max Muller Bhavan held a symposium on 'Hindu and Buddhist traditions: Distinction without Difference?', on *29 February 1996*. I presented a paper on the role of Abhidharma meditation in the structures of monuments like Tun-huang, Borobudur and elaborate Chinese pavilions painted on scrolls.

Naya-maṇḍala. I wrote To Drs. Hariet Hunter, Centre for Japanese and Korean Studies, University of Leiden: Read your paper on the iconography of Rishukyō in the CEA 1995:8.371f. The doctrinal position of the Rishukyō was never clear in Shingon. It was not realised that there are two broad divisions of Tantras based on upāya and prajñā standpoints. The upāya Tantras are phototropic and the prajñā Tantras are erototropic. They are termed Outer and Inner Tantras in the Nyingmapa tradition of Tibet.

upāya	outer	phototropic	light cults
prajñā	inner	erototropic	orgiastic cults.

The Rishukyō pertains to the Inner Tantras of orgiastic cults. Naya = *praṇaya* 'love, attachment, desire, longing, bcatitude'. Eight erotic deities surround Vajrasattva in the Naya-maṇḍala. There are iconographic variations in the maṇḍalas depending on their context: e.g. the Tendai Taizokai has animals as mounts of some *son*, while the Shingon Taizokai abjures them. The Gobushingan too has animal mounts. They are not inconsistencies but variations due to different traditions (1995).

Yugikyō. Prof. Dr. P. Vanden Broucke, Japanese Language and Culture, State University of Gent was translating this sūtra into English in Mar 1996. He was to complete it by 1997. →



Asian Classical Cross-over. Mr. T.M. Hoffman visited me on *7 March 2006* to study the cultural relations of India and Japan. He runs the Indo-Japanese Music Exchange Association to affirm and build upon mutual relativity the vitality of the cultural ecology of music. According to him, Japanese music and instruments are latent purveyors of rāga-like melody. The rhythm, accentuation and syntax in the music of India and Japan are similar. In both traditions rhythm is derived from poetry. To quote him, "the syllabaries of Indian and Japanese languages are significantly related in concept and organization (largely due to the early ninth century monk Kukai), and fundamental and syntactical similarities between Japanese and Indian linguistic expression are reflected in the selection and organization of sound in musical contexts." Hoffman made xerox copies of my articles on the cultural interflow between India and Japan. He took interest in my writeup on Sanskrit music in Japan, detailed in "Sanskrit rhythms in East Asia."

The **Japan-India Friendship Year** 2007 was celebrated by the Embassy of Japan in India in collaboration with India International Centre, Indian Council for Cultural Relations, Japan Foundation, Calcutta University and Pune University. It was to strengthen "our friendly relations towards the future, on top of the solid foundations of our strong cultural ties of the past" in the words of Ambassador Mr. Yasukuni Enoki. It was inaugurated by the Chief Abbot of Todaiji Monastery, Nara on *22 Jan 2007*. He threw light on how Bodhisena reached Japan for the "eye-opening' rite in the prevailing political situations. I was the second speaker on 'Hindu gods and goddesses rooted in Japan' on *16 Feb 2007*. The Hindu deities are primarily from the Suvarṇabhāsottama-sūtra and the Mahāvairocana-sūtra.

INDEX

A
Abhidhānottara-tantra 49
Acala, iconography of A. 206
Agata Bareja-Starzyńska 163
Agvandamba, sumbum of A. 154
ahiṁsā 171–72
Ahmad, Zahiruddin A. 34, 92
Amdo, history of A. 67
ajikan 19
Amitābha, 33 places of pilgrimage sacred to A. 52
Āpiśali-śikṣā 14
Aris, Michael A. 72
Aṣṭasāhasrikā Prajñāpāramitā in Mongolian 164
aurameter 38
Avalokiteśvara in East Asia 177
āyurveda *see* medicine

B
Bai Ailian 182
Bai Lichang 181
Bastian, Edward B. 57–58
Bawden, Charles R. B. 127–29
Bazaron, E. B. 146
Beckh ms. of Kanjur 108
Belka, Luboš B. 162–63
bhadrāsana 82
Bhaktapur National Museum 19
Bhāvanākrama 125
Bhutan 63, 67, 72, 81 (medicine)
Bira 122, 130
Bir Library, Kathmandu 13
Blomeyer, Johann J. B. 38–39
Blue Annals 56
Bonn (Mongolian studies) 105, 127
brāhmaṇa in East Asian tradition 201
Brauen, Martin B. 48
British Museum 61
Brunners, paintings of B. 60, 94
Buddhacarita in Uigur 54
Buddhism and national cultures 65
Buddhist hagiography 72
Buddhist Iconography of Tibet 79–80
Buddhist inscriptions of China 181
Burrows, Carin B. 149
Bu.ston, collected works of B. 37, 45 (history of Buddhism), 88–90

C
Candraprabha (Gakkō) 212
Cakrasaṁvara-tantra 74
Catalogue du Tanǰur Mongol Imprimé 135
cherry blossoms and the lotus (exhibition) 211
Chinese Poems and Pictures on Ahiṁsā 171–72
Chiniya Lama 17
Clifford, Terry C. 65
collected works *see* sumbum
Conze, Edward ~ 34

D
Dalai Lama XIV (film on his enthronement) 96
Dalverzhintepa, excavations at D. 209
Damdin Suren 131
Derge prints at Prague 42
Derge woodprint illustrations 94
dermatological therapy 67
Devahuti 173
Dharmatāla's history of Buddhism 150
diamond healing 65
Dilowa Hutukhtu 145
Diskul, Momchao Ajayadis D. 173
Dixon, Jean L.D. 77, 148–49
Dpe.war sprul.sku 75, 94
Dunhuang 173 (murals), 180 (studies)
Dylykov 109

E
Erdenidzu 123
Erdenipil, Khempo E. 113–14
Erdeni-yin Erikhe 107
Everest, Mount E. 14

F
Fic, F.F. 162
Fifth Dalai Lama (esoteric life) 92
First Lcaṅ.skya Qutuγtu, sumbum of ~ 107
Five Annals (Bkaḥ.thaṅ.sde.lṅa) 67
Fleur, William R. F. 196
frescoes in Ladakhi monasteries 47
Frye, Stanley F. 147

G
Gandan monastery 115
Gandhi, Devdas G. 171
Gaṇeśa in Japan 203
Gaṅgā-stotra 125
genders, poesy of g. 65
Gheorghiu, Virgil G. (French novelist) 21–22
Gilles Beguin 82
Gokul Chand, Kathmandu 16
Golden Pavilion Temple 148
Govinda, Anagarika G. 74
Gregory, Aurora De G. 138–44
Grϕnbeck 106
Gulik, R.H. van G. 161, 170
Gurudeva Lama 12
Gyantse Kumbum 29

H
hagiography, Buddhist h. 72
Hahn, Michael H. 83
Heissig, Walther H. 105f, 149
Hevajra 36
high-energy physics 41
Hindu cults in China 178
histories of Buddhism 115
Hōbōgirin 200
Ḥphags.pa script 41
Hsi-hsia 107
Hsüan-tsang 173 (illustrations), 180–81
Hummel, Siegbert H. 37, 70
hundred-syllable mantra 19
Hungary 54, 60

I
iconography of Derge Kanjur and Tanjur 43
Ikeda, Daisaku I. 206
Indian bronzes in Tibet 50
Indian classics 212
Indira Gandhi 101
Indra in Mongolian folk sings 107
inscriptions, Buddhist i. in China 181
Institute of Oriental Philosophy 208
Iranian Buddhism 66

J
Japanese alphabet *see* kaṇa
Japanese Studies, International Conference on ~
    (Nov 1972) 186
Japan Foundation Award (1973) 203
Japan India Friendship Year (2007) 214
Jesus, missing years of J. 30

K
Kailash, Mount K. (guides in Tibetan) 27
Kakrak 204
Kālacakra initiation 66, 71
Kālacakra system 78
Kalmyk Bulletin 105
Kalmyk monasteries 148
Kalyanov, Vladimir Ivanovich K. 124
Kaminaga, Z. K. 212
kana writing system 197
Kāraṇḍavyūha 24
Karlgren, B.K. 165–66
Kasyanenko, Z.K.K. 93
Katenina, Tatyana K. 124–25
Klafkowski, Piotr K. 62, 101–03, 150
Kokonor Annals 40
Kolmaš, Joseph K. 41
Kőrösi 54, 59, 60, 69, 87
Kőrösi Csoma Society 58

Korvin-Krasinski, Cyrill von ~ 134
Kriyā-samuccaya, -saṅgraha 22
Kṛṣṇa legend in Mongolian 135
Kulārṇava-tantra 51
Kuznetsov, B.I.K. 48, 145

L

Ladakhi monasteries 47
language loyalty 148
last meal of the Buddha 76
Latin at Oxford 129
Laufer, Berthold L. 80
Lho.brag Annals 47
Ligdan Khan Kanjur 113
Linrothe, Rob L. 84, 204
literary genres in Tibetan 39, 90
Li Zhaoqian 178
Lokānanda 35
Losonczi, President Pal L. 54–55
Luczanits, Christian L. 94

M

Macdonald, A.W.M. 64
madhyamaka philosophy 39
Mahāvyutpatti (quadrilingual) 153
Mammitzsch, Ulrich M. 205
maṇḍalas of the Tantra-samuccaya 45
mantras, relation of m. to images 38
Marburg 108
marriage ceremony in Mongolia 113
marginal territories of China 44
medicine 40, 65, 67, 72, 77, 81, 134, 145, 148
Meghadūta in new Mongolian 136
Meisezahl, R.O.M. 134
Melikian-Chirvani, A.S. ~ 66
Mergen Gegen's sumbum 85
microplanning 13
Miller, David L.M. 195
Miller, Roy Andrew M. 197
Mithra temple at Marino 27
Mongolian Kanjur 151–53
Mongolian Tanjur 133, 135, 137
Multilingual Buddhist Texts 63, 71
Munich 161
Musée Guimet 82

N

Nakamura Hajime 186
Nakhi 68
Nāma-saṅgīti 88
Náprstek Museum, Prague 196
na.re 36
Narmaev, Badma N. 93
Narthang Kanjur 94–96
Narthang pantheon (510 gods) 48
naya-maṇḍala 213
Newark symposium on Tibet 56
New Tibeto-Mongol Pantheon 88
Nobel, Johannes N. 25, 108

O

Olon Süme fragments 149
One-eye Avalokiteśvara 37–38
Order of the Star of Italian Solidarity 31
Olschak, Blanche C. O. 48–49, 63

P

Pañcatantra 110, 131 (P. tales in Tibetan)
Pankratoff 125
Payton, Rodney J.P. 206
People's Daily 179
Pewar Tulku 75, 94
PIAC 132
poet and poem in Mongolian 137
Pomeranian Library 97–98
Poppe, Nicholas P. 146
Poucha, Pavel P. 109, 136
Prague 42

R

RaghuVira 104 (poem), 132 (commemoration vol.), 158 (R. in the land of Chinggis Khan), 198–99, 206
Raine, Kathleen R. 201
Rajagopalachari, C. R. 172

Rāmāyaṇa 11 (Nepal), 131 (in Tibetan, Mongolian, Kalmyk)
Ratia, F.K. Alpo R. 39, 53, 61, 90
reconstruction into Sanskrit 92
Red Annals 40
Rhi, Kijong R. 177
Richardson 40
Richtsfeld, Bruno J.R. 161
Rin.chen 110, 125, 155–58
Rin.chen.bzaṅ.po 80
Rissho Ankoku Kai 210
Roerich, George R. 160
Roman rites and Buddhism 28

S

Sagarmāthā 14
Sanskrit-Chinese lexicon of Li.yen 182
Sanskrit manuscripts from Japan 193–94
Sanskrit music in Japan 202
Sanskrit names in Mongolia 111
Sárközi, Alice S. 153
Sarvatathāgata-tattva-saṅgraha 23, 194–95, 201
śatākṣara-mantra 19
Schubert 122
Sharada Rani (Chinese lessons) 165–69
scapulimancy 31
Shambhala, kings of S. 66, 71
Shaw, Miranda S. 74
Shenzen University 182
Shuyun, Sun S. (film) 180
Siddham calligraphy 212
Siddham texts 161
Simon, Walter S. 36
Sinor, Denis S. 132
Sino-Tibetan art 56
Sino-Tibetan Studies 70, 80
Situ Panchen 87
Śiva-liṅga in the Vatican Museum 28
six heretics 36
Soegiarto's transcripts of OJ texts 127
Sommarström , Bo S. 50
Soper, Alexander C. S. 173
soyambo 160
Śrīcakra at Gyantse 30
Stotra of 108 names for Roman emperors 28
Subhāṣita-ratna-nidhi 83
Sudhana's Way to Enlightenment 174
Suenaga 184
sūkara maddava 76
sumbums 118–20 (Gandan monastery), 120–22 (State Library, Ulaanbaatar), 125–26 (St. Petersburg)
Sum.pa.mkhan.po 31, 46 (chronological tables), 81
surgical instruments 40
Sushama Lohia 135
Suvarṇabhāsottama-sutra in Uigur 146
Seven Hedin Foundation 50
Széchényi 59

T

Tagore in Hungary 132
Tekin, Sinasi T. 148
Three Hundred Icons 35, 36, 40, 149 (original thaṅkas)
Three Hundred Sixty Icons 96, 100
Tibet 86 (T. in Asian history)
Tibet is sad 64
Tibetan annals 34
Tibetan Art (Niyogi Books, 2008) 100
Tibetan-English Dictionary of G.N. Roerich 57
Tibetan medicine 72, 77, 134, 145, 148
Tibetan Mongolian Lamas in USA 135–44
Tibetan painting, stylistics of ~ 99
Tibetan-Sanskrit Dictionary (romanized ed.) 32–33
Tibetan Studies, International Seminar on ~ at Oxford 61
Tibetan texts in the Accessions Lists of the Library of Congress 62–63
Tibetan xylographs at the Academy 44
Tibetan xylographs at St. Petersburg 125
Tolstaya, Natalia T. 124–25
Toynbee, Arnold T. 20
Toyo University 205
Transcendental Art of Tibet 91

Tsedenbal, Prime Minister T. 124
Tsuji, Naoshiro T. 184
Tucci Giuseppe T. 26, 31, 87
Tulsi Giri 15
Tunhuang 173 (murals), 180 (studies)
Twentyone Tārās 111, 144

U
Uigur fragments 34
Uljiit, Hohehot 154–55
Urga Kanjur 75, 160
Utrecht 127

V
Vatican Library 26
Vajrayoginī 99
Vekerdi, Förset V. 54
Vikramāditya stories 128
Vinayavastu 25
Virata, PM of Philippines 49

W
Walravens, Hartmut W. 70
Wu Hiao-ling (poem) 175
Wu-t'ai-shan, musical instruments to ~ 29

Y
Yab.yum images 74
Yamamoto Chikyo 183, 198–99
yogi from Denmark 184
Yugikyō 214

Z
Zanabazar 111, 163 (life of Z.)

— o —

The book narrates the interwovenness of culture between India, Nepal, Tibet, Mongolia, China and Japan. It begins with Nepal with its history alive on the waysides and homes, its rich preservation of Buddhist sutras in Sanskrit, esp. the Tattvasaṅgraha which lives in the Shingon denomination in Japan, in the icons of Alchi and in the grandeur of the Borobudur. The second chapter deals with Tibetan studies, edition of the Vinayavastu, the anachronism of Jesus Christ being in the Hemis monastery which was founded as late as the 17th century, the total destruction of Tibetan culture in a long letter of Prof. A.W. Macdonald, saving the Derge monastery and printery by seven encirclements of devotees under the supervision of Ven. Pewar Tulku at the risk of his life, and the Sven Hedin collection in Stockholm. The fourth chapter concerns Mongolian studies: Emperor Ch'ien-lung's edition of the Mongolian Kanjur, and dialogues with Prof. Rinchen on the total cultural genocidein Mongolia. The fifth chapter on China has observations on Chinese poems on ahiṁsā, Tun-huang, Li-yen's Sanskrit Chinese lexicon and the complexities of the evolution of Kuan-yin.

The sixth chapter on Japan narrates discussions with professors like Suenaga, Chikyo Yamamoto and Hajime Nakamura on the Mahābhārata, Buddhist art of India, Siddham script, and the reproduction of 60 Sanskrit opuscules from the Kokiji monastery. The development of the Kana alphabet reflects the sequence of the Tamil alphabet. Japan is unique in preserving the calligraphy of Siddham and Sanskrit music in the notation of the 8th century. Basho's poem on the shadows of a dream among 'these' stones lived in the will of Prof. Hajime Nakamura that his ashes be flown in the sacred waters of the Gaṅgā.

This book is a communication with cultural developments over centuries in the lands of northern and eastern Asia.

₹ 2500

ISBN 978-81-945387-3-8

9 788194 538738

www.adityaprakashan.com

Aditya Prakashan

New Delhi